

THE FUTURE LABORATORY ON BRANDING CITIES

COMPUTER ARTS

DESIGN
MATTERS

ISSUE #282

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OUR PICK OF
2018'S BEST
GRADUATES



COVER COMPETITION
WINNER DAVID SUM

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Making the cover

David Sum's competition entry immediately became a favourite, and despite strong competition (honourable mention to Alannah Masters' super-smart mirrorboard treatment) nothing could dislodge his startling cover from the top spot. His clever visual concept and stunning execution works exactly like all great covers should: eye-catching from a distance, smart and rewarding close up, and simply *demanding* to be picked up.

"My goal was to create a 3D typography effect in a flat surface," David explains. "I wanted to place it in a labyrinth – a metaphor for getting into the industry – which causes an optical."

What made David's cover even more attractive to us was the potential it held for special treatments, and we experimented with several ideas, such as a die cut, before settling on the final fluted-foil design. Throughout the process, David was a joy to work with, coming up with new ideas and executing them with great diligence.

Watch David's cover being foiled by Celloglas – plus several other of our special covers being finished – at www.bit.ly/ca-printfinishes

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DAVID SUM

David is a recent graduate based in Budapest. A motion and graphic designer, he specialises in 2D and 3D animation.

www.davidsumdesign.com



Top: David delivered his eye-catching design as a print-ready graphic. "It was built entirely in Cinema 4D," he explains. "First of all I drew the letters and the labyrinth, then after that I extruded the shapes. The last step was to bend it in the centre to achieve the optical trick."

Above: We were determined to make David's cover work as a die-cut, so that the text in the labyrinth could be 'revealed' when you opened the cover. However, our printers warned that such a complex design might easily rip, so we chose a fluted-foil treatment instead for the headline text and destaturated the colour on the labyrinth to guarantee maximum legibility.



NEW TALENT 2015

For this New Talent cover competition, Julia Frances created a 'talent terrarium' that shone under a transparent glitter foil, with bearded designer included!



NEW TALENT 2016

University of Leeds graduate Krystina Chapman was 2016's winner. Her cosmic creation had a blue pearlescent varnish sky, and diffuser foil stars.



NEW TALENT 2017

Camelia Pham's portrait of a mystical (three-eyed!) talent-spotter worked beautifully on the reflective mirrorboard treatment.

Editor's letter

This issue we celebrate new talent in the creative industries – proudly showing off cover competition winner and recent graduate David Sum's awesome, labyrinthine entry, and a 29-page feature of the finest design and illustration graduates in the UK.

It was fun, if not a little daunting, going around a number of graduation shows this year, and contacting universities to see the graduates' work from around the UK. Fun because this year's crop of grads are a talented lot, and daunting because we knew we had to whittle the number down to only a handful.

Starting on page 45 you'll see work that's imaginative, playful, serious, but above all quick to communicate and engage. I'd love to hear your thoughts on our selection, so get in touch!

This seems like the perfect time to also take a no-holds-barred look at the realities of graduates getting into the industry. Do schools prepare them well enough? If not, who needs to do what to change the situation? I really hope the feature over on page 36 gives plenty to think about, but also paints a hopeful, inspiring future. That's certainly how I feel after putting this issue together!

● **BEREN NEALE**
Editor
beren.neale@futurenet.com

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FEATURING



NADINE KOLODZIEY

Nadine was chosen to be one of the European Adobe Creative Residency members and on page 16, we discover how she is using the initiative to further her art involving the community.

www.nadinekolodziey.com



ASA COOK

The era of big brands automatically commanding respect is over. On page 22, creative director at Design Bridge, Asa Cook, examines the dos and don'ts of how brands can appear personable in this era of distrust.

www.designbridge.com



NATE KITCH

Freelance illustrator Nate Kitch brought his arresting style to our special report over on page 36, where Lisa Hassell asks industry pros whether graduates are being properly prepared for work.

www.natekitch.com



PABLO JUNCADELLA

Mucho is a multidisciplinary studio that's driven to turn insightful ideas into lasting designs. On page 76, we catch up with Pablo – the studio's co-founder – to discover how it's changing the way people see the world around them.

www.wearemucho.com



DANIEL FREYTAG

On page 92, co-founder of Freytag Anderson, Daniel Freytag, talks us through how the design agency used fish-based printmaking to create a new identity for The Fishmongers' Company's new system of standards.

www.freytaganderson.com

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MEET THE TEAM



BEREN NEALE EDITOR

The graduation shows weren't the only thing that inspired Beren this month. He found himself shocked to be supporting English football once again, as the boys in red lifted the FIFA World Cup Trophy. He hopes.



MARK WYNNE ART EDITOR

From luxury accommodation (Travelodge) to fine dining (KFC), no expense was spared on the annual CA new grad adventure. A dispute at a certain college over VIP drink tokens did *not* reflect badly on us at all...

KEY CONTRIBUTORS

JULIA SAGAR ECOMMERCE EDITOR, CREATIVE BLOQ

This month, Julia has spent a surprising amount of time swimming in rivers and the sea, and seems to be back on a cider rotation (three years off, one year on). She is having the best summer.

TOM MAY FREELANCE WRITER

Tom has been living in Rotterdam this month. Highlights have included gatecrashing a local street party, being mindwarped by Cube Houses, eating a lot of herring, and dancing on a bar with dock workers.

LISA HASSELL FREELANCE WRITER

Lisa launched a business on a shoestring while juggling life as a single mum, met her business partner on Tinder and once hosted an art show that ended with a Space Hopper race down Brick Lane.

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Steve Simpson
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Illustration: **La Vida Loca**

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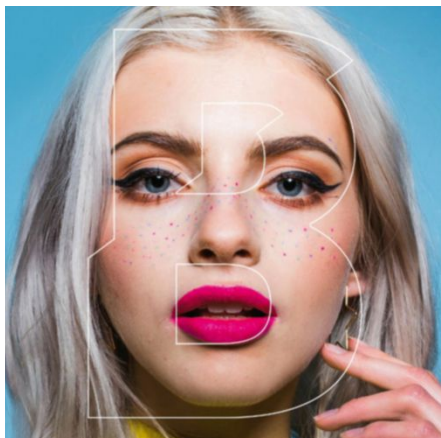
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We've scoured this year's UK graduate shows, to present the finest design and illustration creatives of 2018



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IMAGE CREDITS: Inferstudio for The Future Laboratory



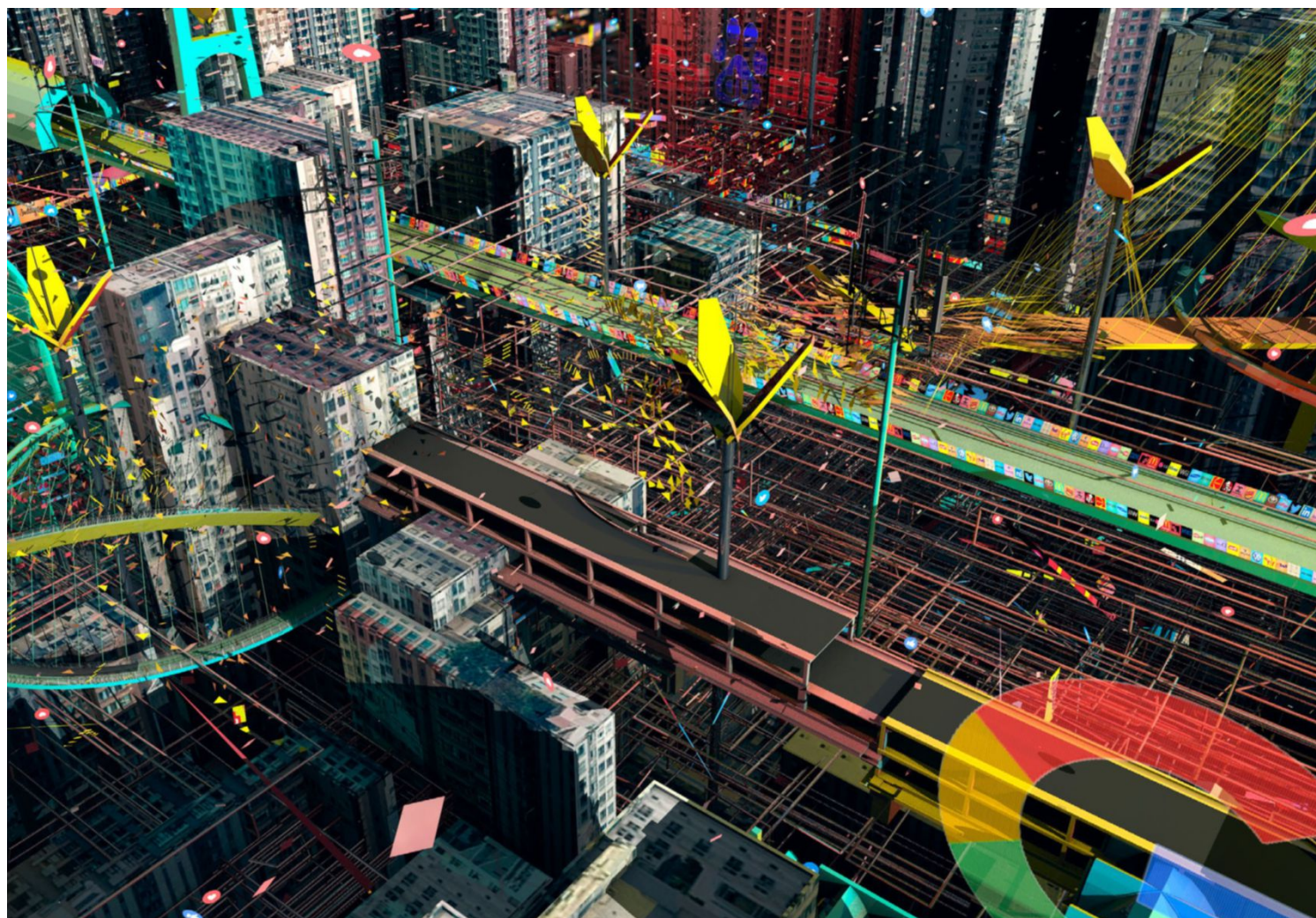
TRENDS

BRANDED CITIES

Our new futurists-in-residence **The Future Laboratory** ask: 'can we build a branded city that works for everyone?'

Earth's great cities are hubs of growth and innovation, but many are also beset with crumbling infrastructure, environmental pollution and growing social inequality. Around the world, governments are struggling to manage the rapid pace of change, while at the same time corporations seek to play a far greater role in civic life.

With two-thirds of humanity predicted to be living in urban environments by 2050, according to the UN, cities need to be able to sustain the growing demands on their infrastructure. But if governments don't have the resources to do this, will the role of city-maker fall entirely to private corporations? And if so, will the metropolis of the future become a branded utopia or a commercial dystopia? These are the questions that lie at the heart of The Future Laboratory's new Smart Cities project, which the strategic foresight consultancy debuted at the inaugural SXSW Cities Summit earlier this year. Exploring three



Above: For any branded metropolitan project to work, The Future Laboratory predicts the correct balance needs to be struck between communities and corporations

future scenarios of branded cities – preferable, probable and potential – it also commissioned Inferstudio to create original animations to bring the scenarios to life, from which you can see exclusive stills here.

Smart cities will be at the core of any major branded metropolitan evolution, with networks of embedded sensors accumulating unprecedented amounts of data on the daily activities of its citizens. It's already happening, with our digital selves existing on platforms owned by corporate giants, and our personal data being exchanged for enriched social, cultural and economic lives. But in the next phase of hyper-connectivity, integrated branded platforms will act as much more than this – they will define the very fabric of the city experience. Many urban dwellers already feel the benefits of living in such cities, even if they do not yet register the mechanisms by which they operate. The South Korean capital Seoul is one of the most

networked cities in the world, using technology to streamline a city with twice the population density of New York. Its metro system handles 7m passengers daily, but few would notice the sensors that provide Seoul's Transport Operation and Information Service (TOPIS) with real-time data. San Diego in California has a streetlight system that can detect parking spaces and notify the 30 per cent of downtown traffic driving around trying to find them. On the opposite coast, Miami has lights that can detect gunshots and notify the police to respond. Although citizens will notice little outward visible change from upgrading the existing urban fabric, the tacit benefits to their standard of living will be significant.

But as we look to the future we must also learn from the past. History is littered with images of grandiose utopias that failed to function in the real world, of moribund company towns slowly being reclaimed by nature. And the

interests of corporate entities will need to be balanced with the rights and interests of the population too. Anthony Engi-Meacock, co-founder of Turner Prize-winning design studio Assemble, believes that the built environment will be better when it follows a more heterarchical and less corporate structure: "Cities are always an outward manifestation of the economics that create them," he explains. "We need to be mindful in the future that they are run like communities rather than corporations." ■

Read more at: www.thefuturelaboratory.com/branded-cities-report

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| NEW VENTURES |

A TRIP DOWN MEMORY LANE

A virtual reality street party is helping to bring back happy memories



Time travel has long been the dream of any science-fiction fan, but thanks to virtual reality technology, it's within reach for those with Alzheimer's. Making use of meticulously researched immersive films, The Wayback project aims to help people with dementia not only navigate their own memories, but also stimulate new conversations with their loved ones.

For the creative team behind The Wayback, all of whom are colleagues from the advertising and film production industries, the idea of improving the lives of those with dementia was a topic close to their hearts, and not something they wanted to pass up on. "Having had

personal experience of Alzheimer's in our families, we'd seen the value of reminiscing with old photos and music," Grey London's Dan Cole explains.

"Anything that can spark the person's memory and trigger a conversation is a good thing and lets you have your loved one back for a little longer. We'd found that the best virtual reality, things like Catatonic, are so immersive that they almost implant a memory. We thought this would be a very useful tool for others now living with Alzheimer's," he says.

What originally started out as a side project that the team worked on during lunch breaks and late night shifts, has now evolved into a series of in-depth films that

will evoke a certain point in history. The first virtual reality episode completed for The Wayback brought the 1953 Coronation Day back to life thanks to a frantic Kickstarter pledge that managed to raise £35,000.

"The whole process of raising money for a deeply personal project was a roller coaster ride," says Cole. "It involved countless phone calls and emails and tweets and some very generous people. But with three days to go we were still £10,000 short. On the last day we threw a really successful Wayback fundraiser and auction at Grey London, with everyone encouraged to dress up in the style of people from Wayback.

Clockwise from above: The Way Back in action; by bringing the sights and sounds of the past to VR, The Wayback team aims to trigger memories in Alzheimer's patients; the team is mainly comprised of Grey London employees.



"We counted a lot of buckets of change that night! It still went right to the wire, though, with the last pledge to take us over the target coming just minutes before the deadline."

With one film now successfully in the can, The Wayback project crew aren't resting anytime soon, and are already working hard on getting the next one ready. "We're now fundraising for the next episode, which will be based around the summer of 1966. There are so many memory triggers from that period, be it music, fashion and the World Cup that England won."

In addition to the financial obligations the team have because of crowdfunding

campaigns, partnerships and a cash award from the Challenge Dementia Prize, the team are also spurred on by the positive impact The Wayback project has been generating.

"Each time we witness somebody with dementia using The Wayback and triggering their own memories to share with their loved ones, it makes it all worthwhile," he reveals. "Without doubt, I think all the team would say it is the project we're most proud of. None of us want it to stop now we can see the good it can do. So we will continue pushing it on, to trigger more memories and spark more conversations." ■

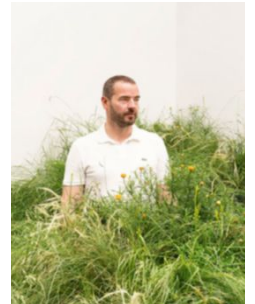
www.thewaybackvr.com

IN OTHER NEWS...

A new side to Pentagram

■ www.pentagram.com

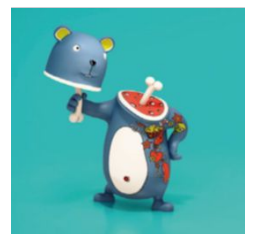
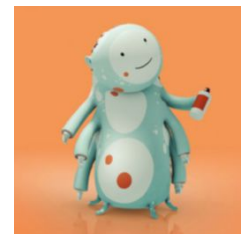
The world's largest independent design consultancy, Pentagram, continues to add to its partner line-up with the appointment of German graphic designer, Sascha Lobe. In his previous position at studio L2M3, which he founded, Lobe worked for prestigious companies including Mercedes Benz, Hugo Boss and Adidas. From here he moved onto Alliance Graphique Internationale as well as becoming a professor of typography at HfG Offenbach.



Fellow Pentagram partner, Marina Willer, commented on Lobe's appointment; "Sascha's work pushes the boundaries of our discipline, constantly reinventing and exploring new forms of engagement through typography and graphic design language," she says. "It is extremely exciting to have a partner that creates such innovative and beautiful work."

The Fame Monsters

■ www.platige.com/project/feature/the-monsters



Los Monsters, a new concept developed by Platige Image, is a TV series satirising fame in the age of social media. Directed by Aliaksandr 'Sasza' Kanavalau, it follows three cute yet shallow monsters as they try to claw their way to stardom.

Producer Wojtek Stuchlik has lofty ambitions for the show; "We want Los Monsters to make it into popular culture vernacular, we want its characters to become genuine celebrities in the real and online worlds," he explains.

"We want the show to become a platform to explore contemporary issues [of] popular culture and the internet. By mocking or lampooning the behaviours of aspiring online glitterati, we want to build an entertaining yet thoughtful story that will catch the attention of adolescents [and] adults."



FRESH EYES

MAKING THE BIGGER PICTURE

Nadine Kolodziey will melt your heart with her melted plastics and walkable environments

Since being picked up for internship, while still studying, by Hort's founder Eike König, it's been a busy time for Nadine. This year she was chosen as one of the European Adobe Creative Residency members – an initiative that offers money, resources and time to selected creatives to pursue a personal project. Nadine's? The Undrawn Drawing: a project, "interested in image making that involves the community," she says. Nadine aims to tour Germany, working with the residents of three cities to investigate their unique shapes, resulting in a visualisation of the cities, "and," she continues, "there'll be exploration camps where people can see me doing weird things like cutting stuff, melting stuff, burning stuff, I don't know!" We can't wait to see how this project develops.

www.nadinekolodziey.com



Clockwise from top left:
One of 19 illustrations Nadine created for Pure Fruit magazine, celebrating writer Theodor Storm; the artist in her studio; billboard ambitions; a piece of the New in Town project; her environmental illustration Selfie Park.



Catalina Estrada is a pattern designer and illustrator, whose clients include Nike, Levis and Starbucks.

www.catalinaestrada.com

| MY DESIGN SPACE IS... |

BACK IN BARCELONA

Columbian illustrator **Catalina Estrada** reveals her bright and practical home work space in Barcelona

About two years ago, we made the decision to move back to the city from the countryside. We were living in the mountains in Girona, north Catalonia, Spain, but when our first kid was born we found it not so romantic/practical to be away from friends and family, so we decided to make the journey back to Barcelona. Since he was born I have been mostly working from home.

In the heart of Barcelona, we live next to the beautiful Parc de la Ciutadella and I

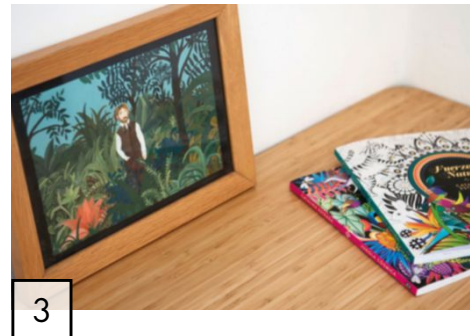
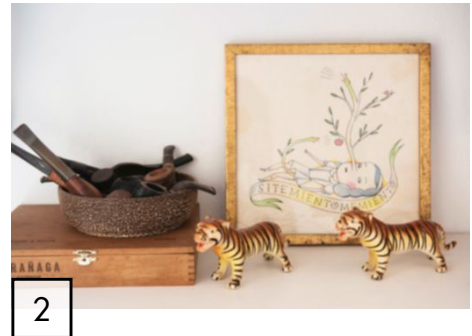
absolutely love this area of the city. It's also close to the beach – only about an eight-minute bike ride.

When working from home, you have to think about your setup – are you going to have a dedicated space, or just perch on the kitchen table? For me it's more about being practical, especially since I became a mother, and I can't think in any other terms. We have been moving around so much, (four times in three years!) and each time I try to reduce the amount of stuff we have. I only keep my

most beloved things, which is mostly paintings from friends, family pictures, and the rest is tools for work.

This drawing (1) is from one of my favourite Spanish artists, Rubenimichi. We bought it in an exhibition held in Barcelona about six years ago.

The drawing in this picture (2) is by my Spanish artist friend Sergio Mora, one of my other favourite artists. It reads: "if I lie to you, I lie to me". The smoking pipes belonged to my grandfather and travelled all the way from Colombia to here. The

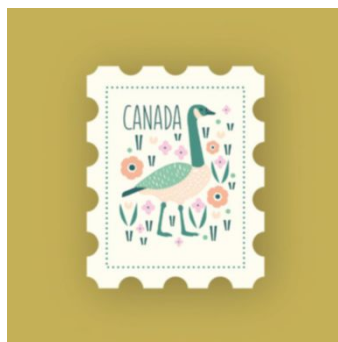
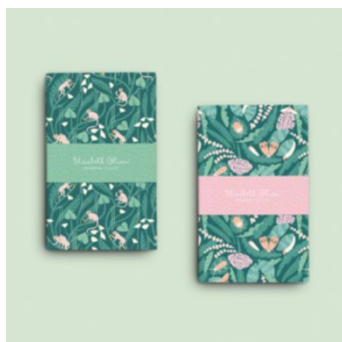
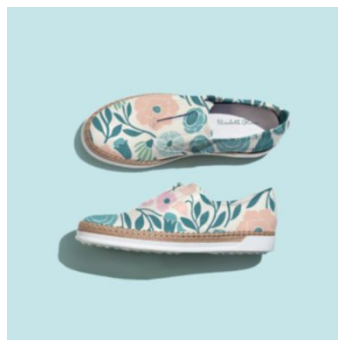
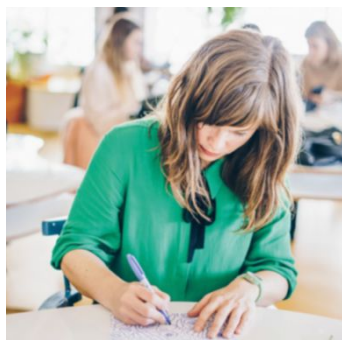


ceramic tigers were bought during one of our trips to Thailand. The wooden box is also from my grandfather and I use it to keep my colour pencils.

This painting (3) is from another favourite Colombian artist and friend, the amazing Power Paola. She is a great comic artist, and she gave it to me when we met in Argentina about five years ago. That's where we met from the first time and we have been friends ever since then. She is such a great artist and amazing person. I love her and admire her a lot!

We bought these chickens (4) about four years ago from our downstairs neighbour when we used to live in the Gothic Quarter. They had an antiques shop. I really love the intensity of the blue in the figures, and how it combines with the lilac/grey. You can see part of one of my paintings behind them.

The ceramic hands (5) are from my three-year-old son; we made them together when he was one-and-a-half years old. And the girl in the picture is me when I was about four, riding a donkey. ▣



INSPIRATION FEED |

A SLICE OF LIFE...

Designer and studio owner **Elizabeth Olwen** on her creative sanctuary

"I am a Canadian surface pattern designer, currently working abroad in Lisbon, Portugal, in a plant-filled wonderland and co-working space called Second Home. I create prints, patterns and illustrations inspired by nature and the world around me, and my work is driven by the desire to spread beauty and leave something beautiful behind with every step I take."

"In my feed, I showcase how my work comes to life on products, and I feature things that relate to my passion for pattern, colour and travel. I love sharing pictures that show how I see the world, and how these things pop up in my life. That's why I love Instagram – you get a little curated glimpse into how others perceive and interact with the world."

See more: www.elizabetholwen.com



@elizabetholwen

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I N S I G H T

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Illustrations: Anna Higgle www.annahiggle.co.uk

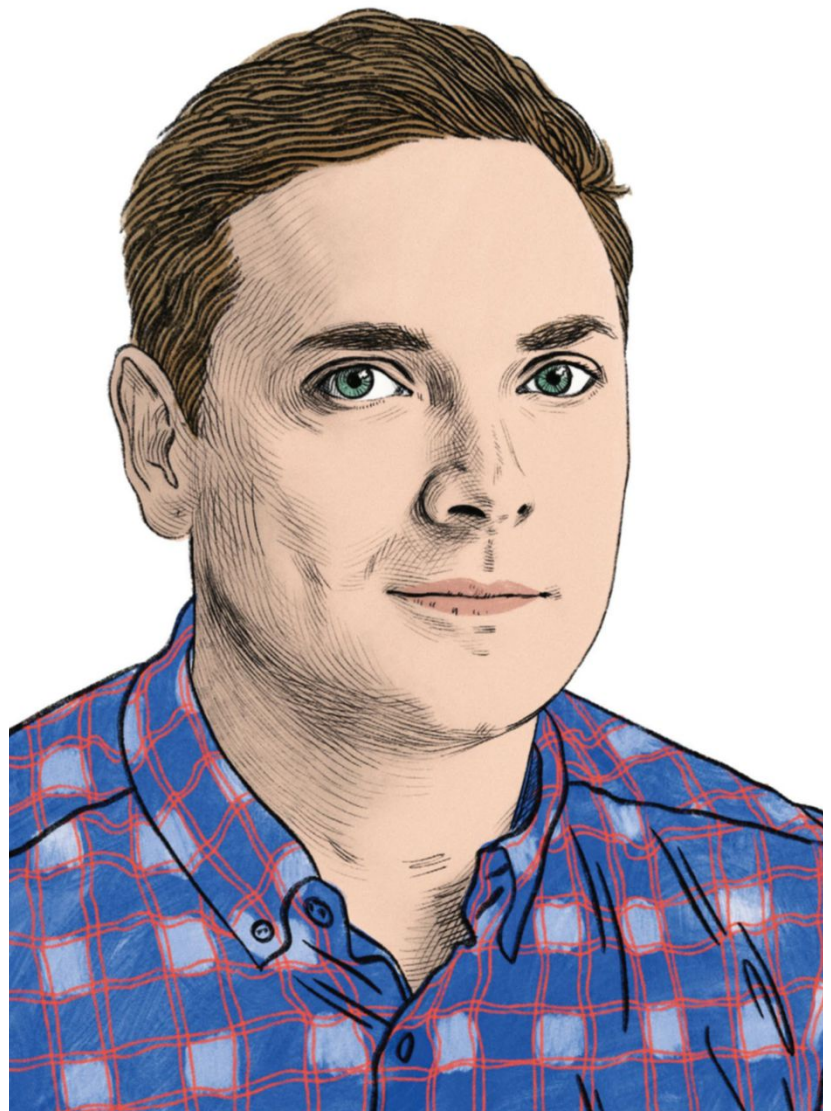
ESSAY

The dos and don'ts of branding in the era of distrust

Asa Cook examines the fine art
of appearing personable in
brand campaigns

ASA COOK

CREATIVE DIRECTOR AT DESIGN BRIDGE
www.designbridge.com



Remember when branding used to be called ‘corporate identity’? It spoke to one of the key branding rhetorics of the day: ‘you can trust me because I’m a big, global business.’

But last year’s damning research by Ipsos Connect revealed that 42 per cent of people claim to distrust big brands and 69 per cent distrust advertising. As a result, brands don’t always want to look big, corporate and powerful anymore. They want to look real and personable and reflect their true values and roots.

Some attempts to do this can be very successful, building brand loyalty and bolstering beliefs in what a brand stands for. But equally, some attempts to appear more human can be met with massive skepticism and at worst, fury.

So, how can brand designers successfully navigate this minefield? Success comes from telling the human story and getting the tone just right.

An example of brilliant thinking when it comes to this was KFC’s response to the recent ‘chicken crisis’. In a press ad by Mother, the letters of the ‘KFC’ identity were playfully rearranged to read ‘FCK’.

It expressed a genuine, human reaction to the issue with the brand holding its hands up and acknowledging its failings with a perfect, relevant tone of voice for the moment. Implicit in the art direction is the idea that KFC’s chicken is so good that it’s unsurprising supplies ran out. It’s genius and I’d be amazed if it doesn’t win awards.

Other attempts to reflect a brand’s ‘human’ values through design do not always hit the mark. BrewDog recently created a ‘beer for girls’ to raise awareness of the gender pay gap, available a fifth cheaper for “those who identify as women” to make the point. Unfortunately, many viewed the pink packaging and ‘beer for girls’ slogan patronising and stereotypical. BrewDog explained the ‘Pink IPA’ product was a pun on its flagship product ‘Punk IPA’, and the branding was deliberately satirical and ironic. However, if you have to explain the rationale behind a creative ‘big idea’, it’s probably not the right idea.

The Canadian magazine, Maclean’s, had the same idea as BrewDog in addressing the gender pay gap, but it was executed without feeling at all patronising. It made the point clearly, without gimmicks that ran the risk of being misinterpreted.

Another brand who didn’t quite hit the mark when addressing gender inequality was McDonald’s. It flipped its logo upside down for International Women’s Day, causing a

backlash from people claiming the brand should spend more time addressing its own pay and equality issues, and less on creating symbolic gestures of ‘corporate feminism’.

Showing that a brand cares about more than just its profits carries through to broader issues. Earlier this year, fashion brand Lacoste launched a range of polo shirts that replaced the iconic crocodile logo with various endangered species, to raise money for their protection as part of a three-year commitment. It’s a great creative execution. The shirts look good and build on the brand’s equity, but issues can arise if there is not complete transparency around the results or how much the initiative will actually make a difference. Consumers are now so cynical about brands with a ‘human purpose’ that they will question everything.

Burberry got it right when it incorporated rainbow-hued stripes into its classic tartan to show solidarity with the LGBT community. It avoided being seen as a ‘big brand’ jumping on the bandwagon by making it about one individual, creative director Christopher Bailey, who designed the special edition tartan for his final collection for the brand. This made the story a human one. In parallel to announcing the rainbow tartan, it also announced donations to three LGBT charities.

It doesn’t always have to be about cause-related issues. Another approach is for brands to celebrate what it means to be human. Our recent work for The National Archive of the Netherlands celebrates human connections. Once seen by many as an irrelevant institution, the new identity places the archive at the heart of the Dutch national identity. A compass

logo, and supporting visual language, positions the archive as the nation’s ‘true north’, helping people discover where they’ve come from – as an individual, a family, and a nation.

Some of the big digital players have also managed the human touch really well. YouTube’s recent rebranding shows an understanding of how to connect to consumers in a more human way: it’s turned the red play button that millions of people engage with everyday into its main visual asset.

Ultimately, it’s all about discovering what makes you – as a brand – human, expressing this with clear creative execution that’s relevant to the people you’re trying to reach, and then backing it up with transparency about how you act and what you do as a brand. The era of distrust may not be set to change anytime soon, but brands have the power to make changes, big and small, to ensure they help keep people engaged. ■

Brands don’t always want to look big, corporate and powerful... they want to look real and personable and reflect their true values

Can big brands ever really seem sincerely personable? Tweet your thoughts to @ComputerArts using #DesignMatters

DISCUSSION

Where does the line lie between design jargon and BS?

**KARL DORAN**

Creative director, Flow Creative
www.weareflow.uk

“Every profession uses terminology specific to it, which people from outside might not understand. And that’s fine.

Where jargon crosses the line into bullshit is when it’s used to deceive, avoid specifics, or mask lack of knowledge. For me, it comes down to clarity and transparency. If jargon is being thrown around to avoid being accurate, it is in the realm of bullshit.

We all know when this happens. Maybe there should be a bullshit button in every meeting room so when someone starts with the nonsense we can hit the button and an alarm goes off, and maybe a bucket of real-life bullshit is tipped on the offender. How do we arrange this? Do we need a Kickstarter campaign?”

**ODETTE COYLER**

Managing partner, Super User Studio
www.superuserstudio.com

“I’m not a fan of jargon at any time. There’s jargon in any field, of course, and in design I think the line is drawn between the transition from conceptual design to business design. The more we veer away from focusing on business objectives, a shared vision and crucially our customers’ or users’ needs, the more BS can creep in.

As a strategic, user-centred design consultancy, the business and service decisions we advise on are all validated by real users or customers. There’s no place for BS or conjecture. Establishing a clear language that talks to either business or customer is part of this process. We do this by creating a Glossary of Terms or Design Principles, which leave less room for ambiguity.”

**CHLOE HOLDEN**

Junior designer,
 Conran Design Group
www.conrandesigngroup.com

“When marketing jargon creeps into the everyday vernacular, it is often to the amusement of non-marketers. The truth is, there is a creative and marketing language that goes along with the design industry. This language is necessary to complete a brief and address the client’s need.

The important thing is that when we creatives are liaising with our clients, we are using their business language. This ensures they feel understood, and that we are doing our job. As designers, we have to be able to articulate the clients’ challenges clearly and develop a creative response accordingly. If we overwhelm them with our own design jargon, we lose their interest and engagement; that must be avoided.”

TWEET @COMPUTERARTS OR FIND US ON FACEBOOK

**@ALEXANDRADAVY**

Use of the words ‘synergy’ and ‘innovation’ mostly make me want to vom. Also, if you’re a design agency, make it clear what the actual-f you do!

**@PIXELDOTLUKE**

If you don’t know the difference, you’re probably on the BS side of the fence.

**@CHANNINGBAILEY**

Jargon by nature is enigmatic; the arch-nemesis of good design.

**MONIKA GAUSE**

You have to speak to the heart and mind of the person who is listening. So whatever you say has to be both meaningful and comprehensible.

**STEVE THOMPSON**

‘White space’ is design jargon. ‘Real estate’ is BS. There is no line, there is only a blank page and a creative who should be selling houses.

COLUMN

The art of flow

Savanna Rawson reveals why she decided to radically change her approach to work

SAVANNA RAWSON

ART DIRECTOR/SENIOR DESIGNER

www.savannarawson.co.uk



As a creative, I've not always felt that having a design process alone is enough for great work. Without also having a 'mindfulness' process, I was only focused on the final result and missing out on the pleasure of doing, which is what had guided me towards this kind of life in the first place. That's where flow comes in...

Since becoming a freelancer and therefore being self-managed, techniques for the best ways to work have become more important to me. In the past I've often exerted myself by purposefully using stress and deadlines as a method for bashing out the goods. As if at the end perhaps I would be awarded a badge of honour for being unnecessarily unkind to myself. And simultaneously I'd metamorphose into a design wonder woman with all the lycra and long dark locks blowing in the wind. Yeah-but-no. This method can work, but for me I felt it was not sustainable and furthermore, it wasn't much fun. I wondered if it was possible to go back to the joy of being a child sketching on the floor surrounded by paper. Could I simply just relax into creativity, 'going with the flow', or would a softer approach turn me into a brainless jellyfish?

My search for a better way took me to the art of flow. Psychologists use the term flow to describe being in an optimal mental state of concentration. It's a place where you forget everything outside because you're fully immersed and enjoying your task. When I'm in flow it's just me, flying above

the clouds. I swerve effortlessly around obstacles. The critical brain is silenced and replaced by a crystal-clear intuition that takes on all decision-making. Being in flow is joy and freedom at the same time. I've felt it before at random times, but being able to switch it on when I need it is what I really wanted.

To achieve flow there are a few ingredients that can help and here are some of mine. I like to start by creating the right atmosphere, such as tidying the space, defining a clear plan and choosing music. Not everyone can flow with music but I like to use jazz because it's both energetic and calming. Flow happens when I know what I need to do and the task is challenging without being unrealistic or too simple. Focusing on just one thing is essential, so I work with a list pad nearby for logging pushy thoughts that I can ignore until later. At first flow might not happen on cue but keep practicing.

Now I know how this kind of mindfulness impacts me, I view my creativity as its own kind of meditation. I enjoy the process as much as the finished piece and my side projects have started to fly again. I still have unfocused moments but they arrive less often. I'm still not a design wonder woman but I am a woman designer who's filled with wonder. ■

Have you tried to introduce 'mindfulness' into how you work, or do you think it's just a fad? Tweet your thoughts @ComputerArts using #DesignMatters

REBRAND FOCUS



Focus on: City Gateway

Paul Belford Ltd created a new identity for the East London charity to help strengthen its brand perception; three creatives offer their verdict



PAUL BELFORD
Creative director,
Paul Belford Ltd
www.paulbelford.com



ERIC WAGNER
Creative director,
True Story
www.truestory.design



JOSS HUMBERSTONE
Junior graphic designer
[@joss.hum](https://twitter.com/joss.hum)

“City Gateway works with London communities impacted by social and economic inequality. Our brief was to create a visual identity... a bright and attractive style that would increase engagement.

We focused on the charity’s vision to create “a society where everyone can achieve their full potential” and decided on a clean and empathetic approach. The logo uses typography to tell the story of City Gateway’s role, featuring two y’s that represent the paths a person might take in life. Together they create a line that demonstrates how the charity helps individuals stay on course to reach their true potential.

We applied this same angle across City Gateway materials. We also worked closely with the charity to build an archive of images that express its values. We were keen to emphasise opportunity, demonstrating potential and worth in an inspiring way.”

“Simplicity is harder than it looks, and this new identity for City Gateway successfully establishes a cohesive presence for the charity with minimal elements. Each component uses the least amount of information necessary: the clean type, the stroke logo, the single weight of the Graphik typeface, and the orange and black palette. The limited use of the angle tilt adds a touch of playfulness. This treatment could become gimmicky if used too much.

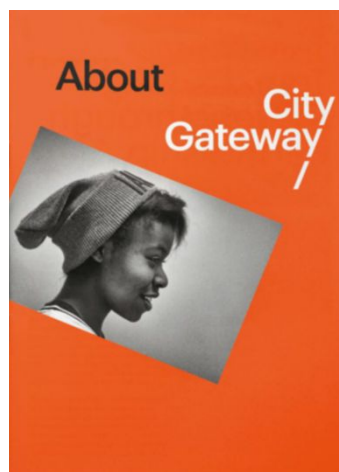
The designer’s restraint is hard at work on the print applications, each composed asymmetrically and balancing visual tension with white space. The typographic scale changes bring focus to the pristine, Swiss-inspired font. I especially love the freestyle type on the booklet and leaflet covers.

With this minimal approach, the design is often viewed as a neutral vehicle for the words and pictures. In this case, however, the compositions are like minimal poetry.”

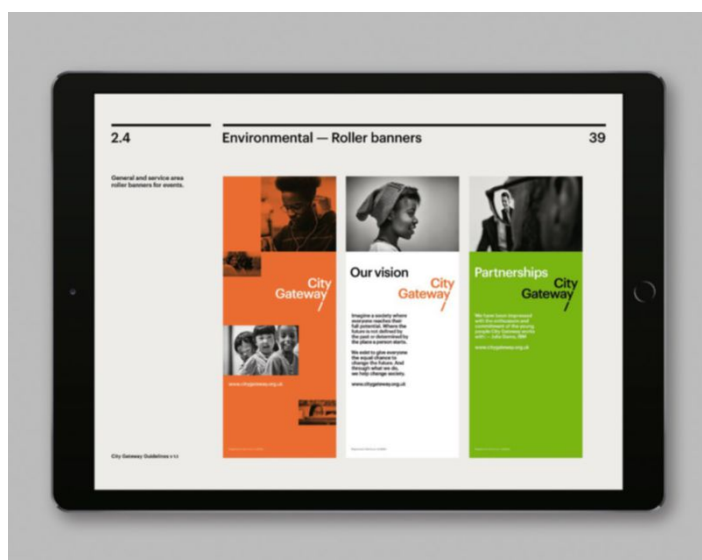
“A branch of y’s is the delicate logo at the heart of Paul Belford’s new identity for East London charity, City Gateway. A thoughtful logo for a sensitive subject; City Gateway work with communities who have been affected by social inequality, they exist to give everyone an equal chance in an ever-growing economic divide.

The logo takes the charity’s aims into consideration: the descenders in the two y’s at the end of ‘City Gateway’ illustrate a tree or a path of a person’s life. Warm and personable black-and-white photography follows the slanted angle of the y descenders in the print design, introducing an element of playfulness. Orange and black are the predominant colours used throughout, enabling the design and imagery to speak for itself.

This is thoughtful design, executed sensitively and full of optimism.”



City Gateway helps communities bearing the brunt of social inequality. The redesign uses the two y's in the name to emulate the paths people can take, in addition to imagery to tell the story of the charity, who it helps and how.



SHOWCASE

Our selection of the hottest new design,
illustration and motion work
from the global design scene

Dash Marshall





SPACIAL AWARENESS

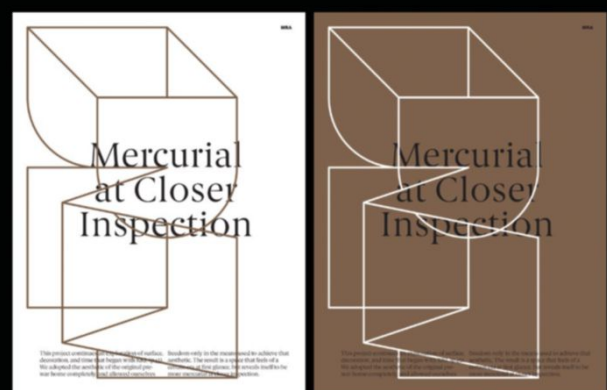
DASH MARSHALL IDENTITY

by TwoPoints.Net

www.twopoints.net

When European design studio TwoPoints.Net was commissioned by New York City architecture firm Dash Marshall to design its visual identity, it is perhaps no surprise that the studio looked to the field of architecture for inspiration. "We realised that architecture acts in the intersection of the old and the new, the static and the flexible, the properties of matter and the lives of people," explains TwoPoints.Net co-founder, Martin Lorenz. "Within these constraints, Dash Marshall creates spaces that tell the stories of their habitants and invites them to create new ones."

The resulting flexible identity works within the confined space of the letters 'D' and 'M' – which operate like the outer walls of a building – but within this framework, virtually anything is possible. "Today's corporate communication has become almost exclusively digital," he adds. "It's context-responsive, morphological and semiological, and almost unaware of physical constraints. To design a consistent visual language for an architecture office acting in the material, but communicating in the immaterial, world was the challenge."



As well as creating the visual identity for Dash Marshall, TwoPoints.Net also designed the firm's website, a booklet and a book, *Matter Battles: 45 Lessons Learned*.

goes into a physical object, which will be given away to only 200 select individuals, shows the appreciation of the constraints of the physical world," says Lorenz.



The cover for the *Matter Battles* book: "The time, work and money that



CELEBRATING CREATIVITY

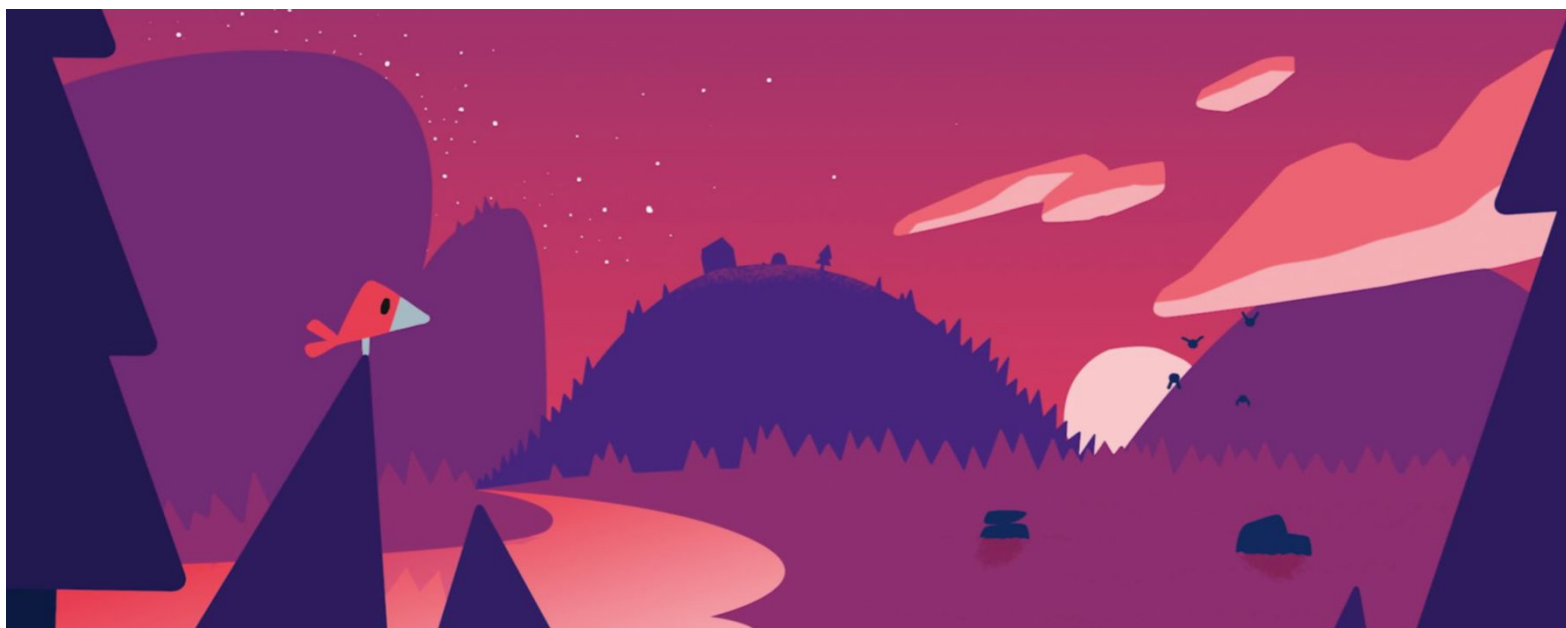
15-YEAR ANNIVERSARY CELEBRATIONS

by Vault49

www.vault49.com

In May 2017, New York-based brand design agency Vault49 began a year of celebrations for its 15-year anniversary. The studio created a limited, customised Vault49 brand identity, and held a series of events, celebrations and giveaways throughout the year. "The objective was to celebrate the journey of the years past, but in particular to set the tone for the future of Vault49," explains creative director Leigh Chandler.

The team took the 'V' from Vault49 and brought it to life in the Roman numerals 'XV', for 15. This identity was used as a framework for every aspect of the celebrations, from party invites and social media to the logo on a Wheel of Fortune wall – a panelled, fly-postered wall with some of the studio's creative 'greatest hits' of the last 15 years. "Every Friday afternoon five of our team would draw lots to take a spin with the chance to win some truly great prizes – iPads, helicopter rides, days off. But for a bit of extra spice there were also a few booby prizes, such as the used-sock-club, tea-maker for a week, and your bus fare home," laughs Chandler.



EMOTIONAL BOUNDARIES

TEND

by Animade

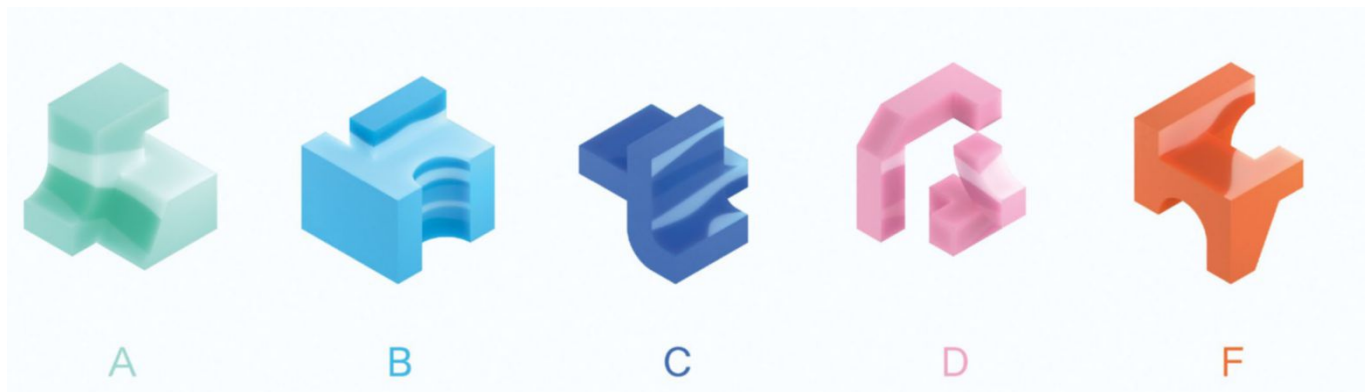
www.animade.tv

London-based animation studio Animade has released its first short film, *Tend*, a charming eight-minute animation created in partnership with WeTransfer and premiered at OFFF Barcelona this year. Produced from an unusual combination of After Effects, hand-drawn techniques, 2D vector and 3D animation, the film has a universal message about cherishing the most important things in our lives.

The aim, says Animade creative director Ed Barrett, was to create a non-dialogue, relatable, narrative-driven film over five minutes in length. "We wanted to create something bigger, with more emotional

range than we ever had before," he explains. "And we wanted to combine techniques to make people question how it was made, and allow for more expressive motion and a hand-crafted feel."

The task required a whole new level of project management. Balancing the narrative so that the protagonist remained relatable and likeable, despite his flaws, was also challenging. The team's favourite part? "The responses," says Barrett. "Having people mention some of the subtler elements we thought were lost is immensely gratifying."



ILLUSTRATIVE VISUALS

CYTORA IDENTITY

by Pentagram

www.pentagram.com

Briefed to create the identity and website for London-based artificial intelligence company Cytora, Pentagram partners Luke Powell and Jody Hudson-Powell looked to create a coherent design that would communicate Cytora's offering. The aim was to make it feel more tangible, while demystifying the complexity of the products.

A series of dynamic block shapes featuring ever-evolving patterns and colours visually represents the fluidity – and sheer volume – of the data that goes into creating a real-time risk profile for every insurable business and property. "The visual contrast between human and technical language is visible across the whole identity," says Powell, "from the data lines that are sculpting the blocks, to the playful blocks that make Cytora's offering understandable and engaging, to the wordmark and its mix of straight angles and curves."

"Designing an identity that appeals to customers and at the same time attracts engineering and data talents was challenging," says designer Margherita Papini, adding that her favourite part of the project is the final result, which reduces a complex deep tech idea into a tangible visual.





GROUNDBREAKING DESIGN

PAULA SCHER: WORKS (CONCISE)

by Unit Editions

www.uniteditions.com

Following the success of previous editions of Paula Scher: Works – a monograph recording the iconic designer's inspiring career – independent publisher Unit Editions crafted a concise, "lightly edited" and updated version of the book. The art direction of the new release was inspired by Scher's groundbreaking environmental work, explains Unit Editions co-founder and Spin creative director Tony Brook. "The isometric type is a nod towards this. Fortunately she loved it! The thought behind the book layout was to allow her work the space and formality it needs to be fully appreciated," he

continues.

Editing the publication "without losing anything that is material to her work" was challenging, admits Brook. "This is an important book for one of the most important designers practising today – that's a big responsibility," he explains. His favourite part of the project? "Easy. The content. We can all learn a lot from Paula's remarkable output and approach. She has an incredible career and the sheer scope and invention of her creative responses is jaw dropping."



PRINTING EXCELLENCE

KOENIG & BAUER IDENTITY

by Mutabor

www.mutabor.de

Koenig & Bauer AG (KBA) is the oldest printing press manufacturer in the world. To mark its 200th birthday, the company asked Hamburg-based design firm Mutabor to strategically refocus its branding for the future over all internal and external touchpoints – from the name through the corporate publishing to the product design of the printing machines.

Placing a human element at the centre of the new identity, Mutabor returned the company to its original name, Koenig & Bauer. Meanwhile, a new tagline – ‘We’re on it’ – represents both the company’s technical ability to print on all sorts of different surfaces, and its pioneering spirit.

Our favourite part is the ampersand, which looks like abstract printing rollers. “The logo embodies attitude and high standards,” explains Sven Ritterhoff, associated partner and creative director at Mutabor. “The primary colour blue links the high-quality image with the feeling of accessibility, and the shape of the typography combines a technical impression with human forms.”



KOENIG & BAUER



▶ GRADS IN CRISIS: ARE YOU INDUSTRY-READY? ●



Lisa Hassell asks creative professionals whether graduates are ready for work, and if not, what they think needs to be done

ILLUSTRATIONS: Nate Kitch www.natekitch.com

Earlier this month students up and down the country were gripped in a frenzy of degree show prep, tirelessly curating displays of their work to show the public – often in a bid to attract the attention of design magazines, creative studios or digital agencies on the hunt for the next big thing. Instagram has been awash with colourful illustration and design emerging from degree shows and it's encouraging to see how engaged students are with self-promotion. Of course, 'likes' does not a career make, and for many the stark reality of what comes next can be daunting.

Back in 2005, my degree show was just the beginning of an unorthodox career journey that saw me side-step into a variety of professions. For reasons I can't fathom professional practice wasn't taught back then, and other than a vague meeting with the careers department I left university with no more than a heavy A3 portfolio, a hideous overdraft and little idea of what to do next.

Thankfully degree courses have changed considerably over the last 13 years, with a growing emphasis on entrepreneurship, studio visits and visiting lecturers on hand to deliver a taste of what is to come. Today's grads are a lot more informed than they used to be, and for an industry that is constantly in flux this can only be a positive. But is it enough? ▶



LISA HASSELL

Founder and director of online art and culture platform *Inkygoodness*, as well as agency director of management company *WE ARE GOODNESS*, Lisa is firmly entrenched in the design world, ready to report on issues affecting it. www.inkygoodness.com

A report by creative branding agency Michon released in April this year sought to expose some of these issues, detailing concerns among the design community that recent graduates are leaving higher education with insufficient real-world skills needed to hit the ground running when they enter a professional career. So where does the responsibility for this lie? Should studios take a more active role in further education? Or do universities in particular need to engage with studios in a more collaborative way to make their classes relevant?

According to the Michon report, the creative industries contributed a record £92 billion to the economy in 2017 and this upward trend is only set to continue. The report also states that as part of the Creative Industries Clusters programme, the UK Government has pledged £80m to help businesses and universities work more closely together, promoting collaborative research and creating highly-skilled jobs. An encouraging move, but there is still a great deal to be done to address the disparity between education and industry in order to equip students with the attitude and mindset they need to succeed. So is it time for an industry-wide rethink?

UNCOVERING THE ISSUE

Tensions often arise from employers wanting real-world experience and undervaluing the important fundamentals that a practice-led art education is often structured around, observes Manchester-based designer Craig Oldham. “I think education can make their students more aware of certain

● **“WE ARE CRIPPLED NOW BY NUMEROUS PROBLEMS IN BOTH EDUCATION AND INDUSTRY”**

CRAIG OLDHAM

practicalities of working life, but to nail it down would be misplaced time. They’d be better placed focussing on creative thinking and expressing that using their skills [as] opposed to getting laboured down in bureaucratic practicality. For me I think there’s often an over-reliance from the industry on people being able to do these things, and I think we can often lose sight of the fact that we sell creativity as an industry – so that’s of primary importance to me.”

Producing design work for film, TV, retail, publishing, sports and entertainment, Oldham’s work has been recognised nationally and internationally by D&AD, the Creative Review Annual, Art Directors Club, New York Festivals, Design Week, Benchmark Awards, Big Chip Awards, Fresh, and The Drum Awards to name just a few. Oldham has also been named by his peers in the creative industry as one of the most influential designers working in the UK.

“I hate the bun fight that happens between education and industry, with both sides blaming one another,” states Oldham. “It’s pointless and futile, and each has to bear responsibility and engage in a meaningful dialogue and relationship. We are crippled now by numerous problems in both education and industry – gender, pay, race, class – and both sides have to take an active role in addressing them.”

Building stronger partnerships between creative agencies and institutions from the offset could be one route to structured training opportunities that benefit businesses, students and universities, but whose responsibility is it to bring in these changes?

Fuelling the debate, course leader at Ravensbourne University, Derek Yates, is frustrated with how some institutions are failing to tackle the issue. “Education has been a bit lazy



Above: A page spread from Craig Oldham’s book, *Oh Shit What Now? Honest Advice for Graphic Designers*, published by Laurence King.



in the way it works with industry,” states Yates. “We need to develop our relationships more strategically. I’ve done a lot of industry projects over the years and the ones that work are where both parties get something out of it. Both parties have to benefit for the relationship to work.”

COLLABORATE TO DRIVE CHANGE

At Ravensbourne University, Yates has developed approaches to working with industry. In 2012, he initiated and chaired Alt/Shift, a platform to promote meaningful dialogue and constructive collaboration between the creative industries and design education. Over the next 12 months, Alt/Shift facilitated a conversation between creative practitioners and educators from across the UK online via a blog and website, on Twitter and as part of two discussion events hosted by leading digital agencies. Heading up the BA Hons Advertising & Brand Design course, a major part of his role involves facilitating partnerships between education and contemporary creative practice, and over the last 10 years he has instigated projects with internationally recognised organisations such as the O2, Eye Magazine, LBi, Moving Brands, Mother, National Air Traffic Control, De La Rue and ustwo. Earlier this year he broke new ground with Untitled – a one-day networking event delivered in collaboration with Lecture in Progress. “Our aim is to empower emerging talent with information and first-hand accounts that demystify the day-to-day workings of the creative world,” says



Clockwise from far left: Poster for the Untitled one-day conference; Esrael Alem, director at AMVBDDO during panel discussions with Ravensbourne; Derek Yates joined on-stage by ustwo co-founder Matt ‘Mills’ Miller, on his right.

Will Hudson, who ran a series of workshops with Ravensbourne students. “By focusing on the people, projects and places that make the industry thrive, we want to deliver greater visibility to how work unfolds, where it happens and the breadth of roles that exist.”

Putting it to the students to define what they thought a conference could look like, Hudson and Yates worked closely with the group to brainstorm different ideas, and gradually a set of criteria emerged. “They didn’t want a conference that was just lectures, they didn’t want a conference that was delivered by white, middle-class men, and they didn’t want a conference delivered by people over 30,” reveals Yates. “And also, they were interested in unorthodox journeys.”

Co-curating a one-day creative conference, Ravensbourne students set up an inspiring day of talks delivered by diverse up-and-coming creatives, followed by group discussions. “We ended up with eight amazing speakers all with incredible stories,” says Yates proudly. “It felt like we tapped into really fertile ground.” The branding and marketing of the Untitled conference was created by second-year students on the Advertising and Branding course at Ravensbourne, who pitched ideas to Hudson. The winning team (Tayo Onabule, Michael Bailey and Charlie Baker) implemented a strategy across multiple media channels and social media platforms.

Lecture in Progress is now in the process of building relationships with a number of universities across the country, recognising the need to build visibility up and down the UK. In the last year it has been to Winchester School of Art, University of Brighton, UCA Epsom, Edinburgh College of Art, Nottingham Trent and Plymouth College of Art. “One of the things that’s really important when on campus is to understand from both the tutors and the students about the university experience,” Yates adds.

Having observed that recent developments in higher education has led to environments where students are not trusted with the freedom to shape their own learning, Yates believes students need to be active participants in the way their education develops: “There’s an equally important conversation to be had between students and educators. If you give students more responsibility and ask them what they think they can quickly show you what you can do better. They need to question and discover for themselves and we need to incorporate what they are learning into how their course design develops year on year. We need to trust our students more.”

“Working as part of an established institution has made me aware of the challenges that they face in terms of being agile,” observes lecturer Alec Dudson. “It tends to mean that for the large part, further education is reactive rather than proactive, but at the end of the day, these are all now run as businesses. As such, the market will dictate how they evolve and if student intake drops, there’ll be an industry-wide rethink.”

Designer and educator Oldham feels the industry has a responsibility to safeguard its future. Believing that education needs to be more diverse in who it teaches and for what purposes, Oldham suggests that the industry needs to continue to educate once people are working. “I think all practitioners have a responsibility to teach, to give back, to expose those not in their position what it takes and undertakes,” he says. “And I think students have a responsibility to engage themselves, set and answer questions and goals that they have thoroughly investigated.”



“DIFFERENT BACKGROUNDS MEANT THAT RESPONSES TO THE SAME BRIEF WERE WILDLY DIFFERENT”

ELEANOR ROBERTSON

“These different experiences meant that people’s responses to the same brief were wildly different, which was very inspiring.”

In today’s fast-paced world, it’s entirely possible that university and intensive courses can actually work really well together, as McHugh attests: “many of our students have already completed degrees and/or worked in a wide variety of industries. Their previous experience and skills can actually benefit them at Shillington to up-skill or completely change their careers.”

While not necessarily a comparable alternative to a university degree, Shillington has popularised short courses and industry training for those looking to enter the design industry, and it’s an interesting avenue worthy of further exploration. “Shillington serves a different market, offers an interesting alternative and has a pretty damn impressive record when it comes to its graduates getting employed as full-time professional designers,”

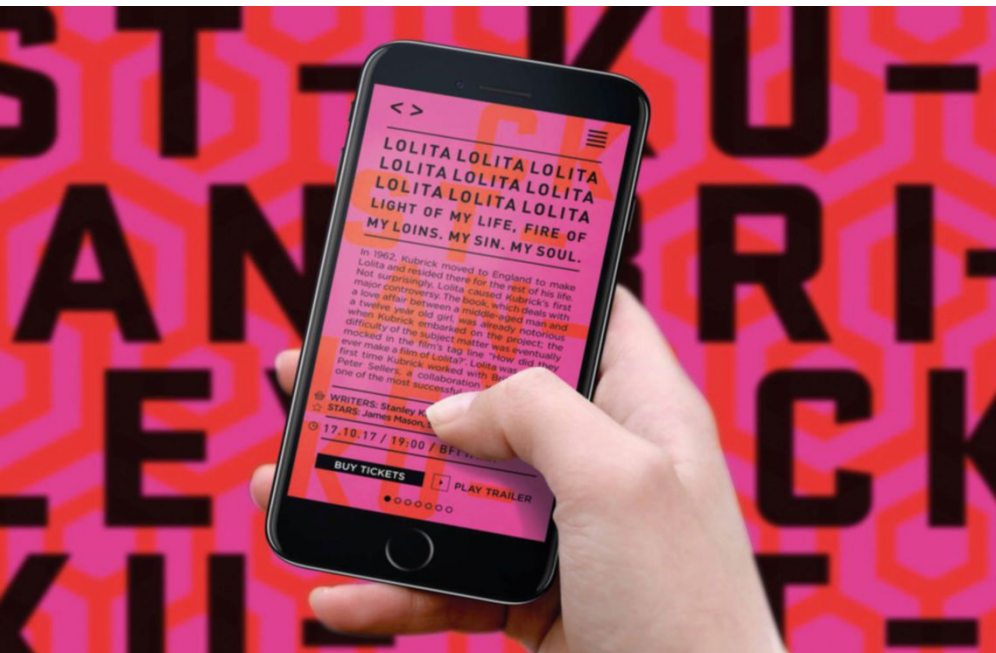
says Dudson. “University has a lot to offer, but obviously it’s a huge financial commitment. As long as universities aren’t complacent and are mindful of the evolving needs of their students, I don’t think they’ll become redundant, though.”

ALTERNATIVE TRAINING

Launching Intern with the goal of making the creative industries more diverse, representative and inclusive, Dudson is passionate about providing opportunities to the next generation of creatives. “I started the project to provide a place where an open dialogue about creative careers could happen, as I was seeing far too many people either trapped in a cycle of unpaid internships,

Shillington’s innovative approach to design education leads to students turning around industry standard briefs in a seriously short amount of time.





Above: Campaign for Stanley Kubrick's retrospective at the BFI designed by Eleanor Robertson during her time at Shillington.

"The aim was to convey Kubrick's refusal to sacrifice art for entertainment, so I had fun finding ways to prioritise form over function. I enjoyed breaking the rules."

Left: Responding to a brief to redesign an album cover using handmade methods, Robertson chose Aerial by Kate Bush, taking inspiration from an anecdote about the singer.



or locked out of potential careers because they simply couldn't afford to keep working for free."

Joining the teaching staff at Leeds Arts University last year, Dudson was tasked with refreshing the professional practice module

for the final year graphic design students. "Broadly speaking, my aim is to make students understand that there is no substitute for real client work and building genuine, exciting, multidisciplinary networks," he says. "I see a lot of positive, energetic and innovative approaches to ensuring that students are industry relevant, but this isn't something you can ever be content with as an institution."

With plans for a series of after school or summer school programmes under the intern brand that focus on the professional practice element of the creative skillset, Dudson believes that it will continue to be a growth area due to demand. "There's a huge ecosystem of jobs in the creative industries around the assumed core of graphic design, photography and illustration. We absolutely should be encouraging students to explore these roles; universities and industry need to have a clear, transparent dialogue about the less glamorous roles."

THINKING CREATIVELY

Nick Young heads up the Creative Advertising course at Leeds Arts University, focusing on the fundamentals of advertising. "We talk to them about the roles there are in an agency and let them find their own way. Most of them decide to be art directors or copywriters. Some become designers and some even go into strategy or client services. The ethos of our course is 'Ideas that work'."

GRAD SURVIVAL GUIDE

BE PATIENT

"Understand the role and studio/clients you want to work for, show interest, do your research and don't expect things to happen overnight," says Will Hudson. "Everyone at the end of the phone or email was once where you are now. Persevere."

RECOGNISE YOUR VALUE

"Understand the value that you bring to any situation and don't waste your time working for free, as it shows that you don't see that value in yourself," advises intern editor Alec Dudson.

START FRIENDSHIPS

"Research the projects instead of the agencies. Befriend people, say hi and complement them on their work," enthuses designer Jenny Theolin. "Collaborate with agencies – maybe there is a project or an idea you can ask their mentorship for? Or maybe they want to do it with you?"

BE ENTREPRENEURIAL

"Be a great storyteller. Be curious. But also, have a good understanding of business and brands," advises Neil Bennett, strategy director at LOVE.

TAKE A GENUINE INTEREST

"You have to naturally pool people around you that you get on with, that you share values, principles and a work ethic with," advises Craig Oldham. "Otherwise you become that person who goes in hard at a social event, banging business cards under everyone's nose. And in my experience, no one likes that person."

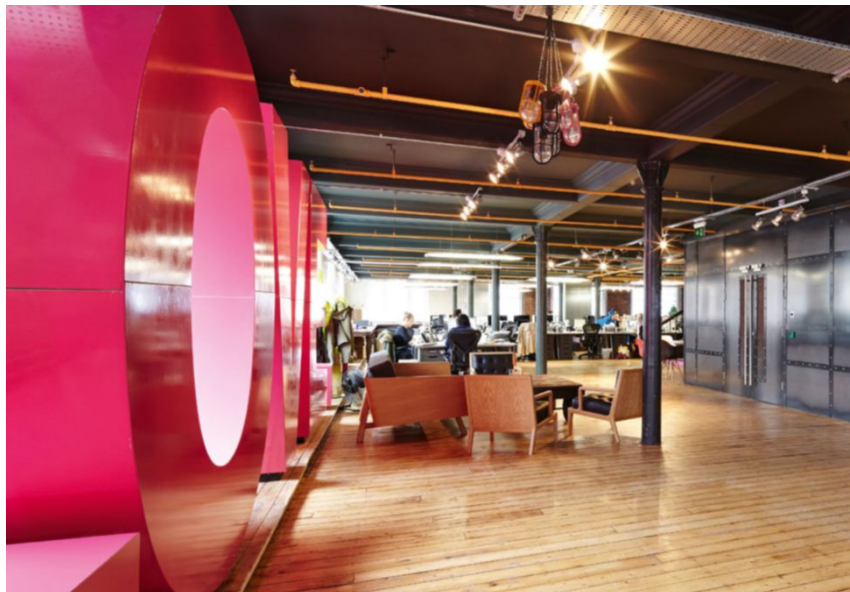
SOLVE PROBLEMS

"It's easy to get caught up in the next 'it' technology or buzz area, but it's important to remember that a designer's strongest and most important skill is research (both for the client and user), with the creative problem-solving ability to back it up," reveals Shillington director Sarah McHugh.

LEARN FROM MISTAKES

"I've made plenty of mistakes, too many to mention. I've been broke, worked with terrible clients but all of those experiences have taught me an immeasurable amount," shares Alec Dudson. "Failure is the best way to grow, there's no beating it or getting around it."





Inside the studio of branding and ad agency LOVE Manchester, located in the heart of the city's thriving creative quarter.

Third year students at Leeds, Ryan Morgan and Charlotte Bailey, secured a work placement at McCann Manchester. "We were thrown onto an ALDI brief immediately and quickly got a taste of what it was really like to work for a large, well respected agency," says Bailey. "At one point we ended up working our weekend on placement, which gave us insight into the reality of this industry," adds Morgan. "Everyone is so driven and committed and their priority is nailing the brief for the client, not because they're forced to but because they love it. It was really inspiring to be part of an environment full of talented and motivated people." Organised visits to agencies such as Mother, Ogilvy and Wieden+Kennedy are vital to the success of the course. "The best part about these visits is that you get to see inside a real agency and the hustle and bustle of it all," enthuses Bailey. "It inspires us to strive for opportunities; it's now our ultimate dream to work in New York."

Riding high at the top of the Guardian League Table, Leeds Arts University has a reputation for delivering industry-savvy graduates, with an emphasis on studio visits, placements, industry speakers and live briefs. "We teach them how to think creatively," says Young. "Technical skills are easy to pick up. But thinking of ideas is hard. If you can come up with good ideas on demand, you will always be useful."

NURTURING THE NEXT GENERATION

"Agencies need to understand with real sincerity the level of the person they are looking to engage with, what responsibilities they can delegate, and be realistic about how that fits into their working schedule," argues Oldham. "It's no use if they just want someone to come in and be a dogsbody, and then

whinge because they require more investment in time than another experienced designer may – what do they expect?! Equally on the other side, the person coming in needs to understand they have to learn, they have to be patient, they have to be committed."

Neil Bennett, strategy director at LOVE, recognises that there are many benefits to the gig economy if you are a creative; "Variety, lifestyle control, chance to work on personal projects and if you are very good it can be lucrative." Bennett's role is about "connecting the dots between a client's business challenges, culture, and consumer insight; to help inspire and support the creation of the very best and effective creative work. But to make it work you need a combination of experience and something unique in your armoury – often this is a distinct style or craft."

Hudson agrees, offering reassurance that nobody is expecting grads to be the finished article straight out of school. "I strongly believe the role of a studio is to help develop emerging talent. Education and industry are two separate things; nobody graduates from a degree in medicine and goes into surgery on day one."

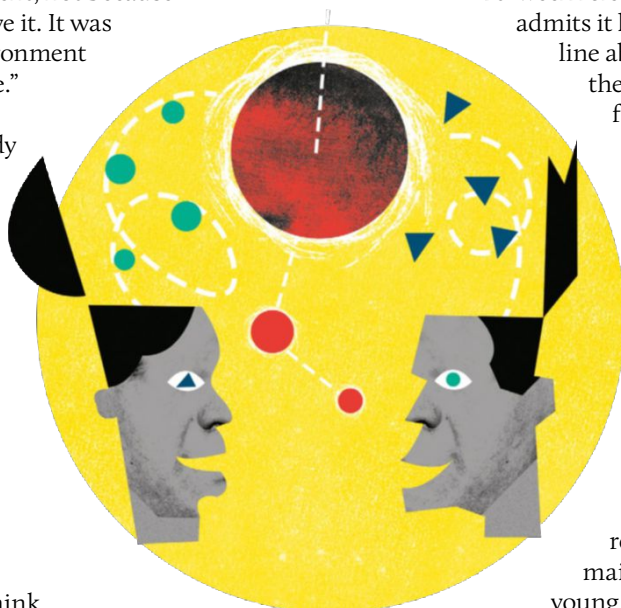
Employing a team of 31 full-time staff across It's Nice That, Anyways and Lecture in Progress, the HudsonBec Group offers a number of entry-level 10-week roles across editorial and creative, but admits it had to make changes. "We drew the

line about five years ago where we changed the language around internship to junior freelance," says Hudson. Initially

offered at National Minimum Wage, these roles are now paid at London Living Wage, which has led to a number of freelance roles joining the team full time, with around six of the current full-time staff coming through this process.

"It has given us the opportunity to bring in a number of people over the years, often right at the start of their careers," reflects Hudson. "There is obviously a baseline skill level and competency relevant to any role, but we have always maintained we are looking for passionate young people, willing to learn, contribute to conversations, aware of the industry and world around them."

For the lucky few that secure design jobs straight off the bat, there are hundreds who don't. Weeks can quickly turn into months as the job hunt labours on, and the pressure to earn money can weigh heavily on the shoulders of many. With the number of grads outnumbering demand from the industry year on year, taking a seemingly



unrelated job could still work to your advantage in the short term.

“With every project, job, client, experience, there is always something of value to take from it,” says Oldham. “I think it’s important for every person to evaluate as much as they can on the outset of undertaking anything – what they want to get from it as an aim, and what they will definitely get from it as a reality.” Having an idea of what you are doing something for, and why, beyond earning money can save a lot of pain down the line, or equally adds to the joy when things turn out better. “There can always be something you can take from any situation, be that a shit one or a great one”, says Oldham. “My partner used to work in a shop while looking for work – but she saw this as an opportunity to write, get her new ideas out and her existing ideas developed. I’m not saying it’s not hard – it is – but I feel there’s always a hope and it’s that which you’ve got to hang on to and work towards. But make it your own ‘hope’ not someone else’s.”

DESIGNING THE FUTURE

Designer and educator Jenny Theolin creates and delivers learning experiences for individuals, schools and businesses within areas such as technology, design thinking, creativity, innovation and entrepreneurship.

Previously a teacher at Shillington and programme leader for Hyper Island’s MA in Digital Management in London and Stockholm, she now designs courses, programmes and workshops for Hyper Island Business, Berghs School of Communication as well as her own studio clients, helping

► **“THE INDUSTRY IS VERY SMALL, AND IT IS MUCH BETTER TO CREATE LONG-LASTING FRIENDSHIPS THAN SHORT-TERM DATES”**

JENNY THEOLIN

individuals and organisations learn, grow and lead in a changing world.

Designing a course called The Studio for the Digital Media Creative Programme at Hyper Island, Theolin teaches client relations, building teams and project management. “During six weeks the 50+ students get to build their own studios and are assigned two real clients per studio to deliver on. Right in the middle, they have to drop everything and enter a 72-hour hack.”

Like Yates, Theolin recognises the value of aligning courses with industry, to ensure students develop the flexibility and empathy needed to work with people. “Graphic design is a people’s business,” she continues, “you need to learn people skills and build relationships. The industry is very small, and it is much better to create long-lasting friendships than short-term dates.”

INDUSTRY RESEARCH

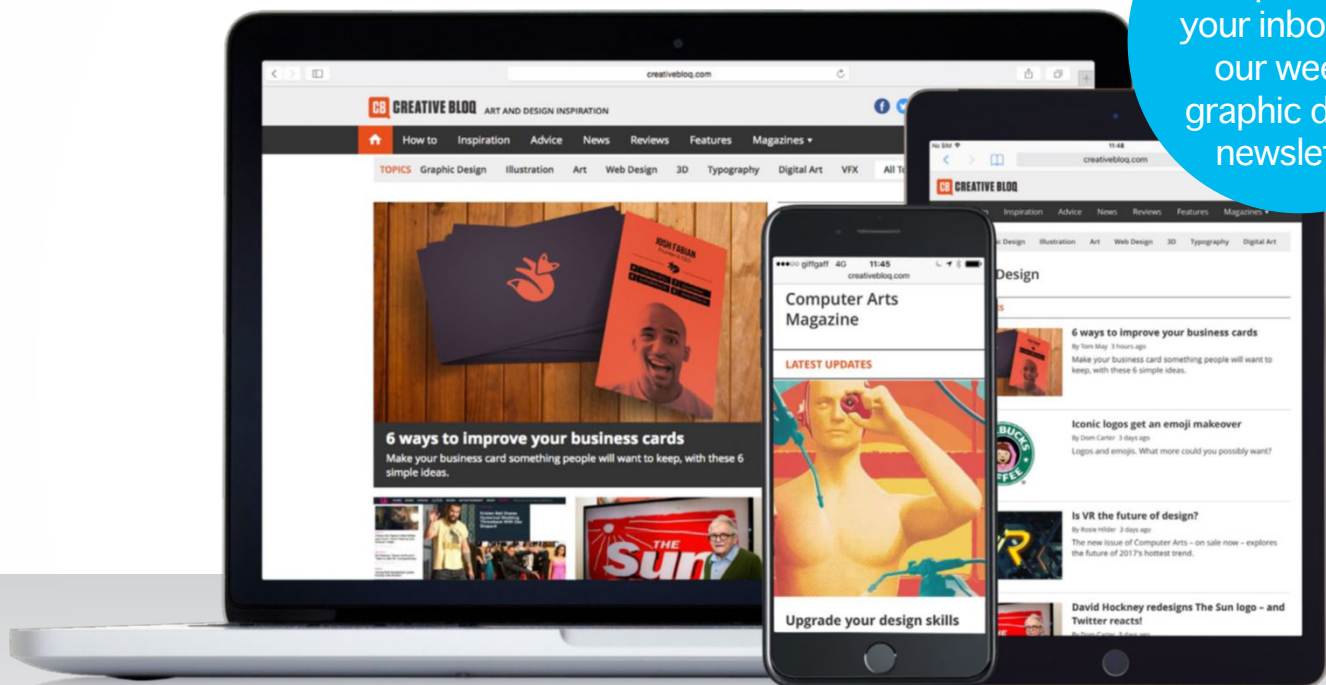
Building connections with studios such as ustwo, Sennep and Moving Brands, all of whom have set up research initiatives to ensure their commercial work is constantly evolving, Ravensbourne is able to feed insights from this into the development of its courses. “ustwo has a games division and a ventures floor, Sennep is also developing games and has an experimental lab creating Sennep Seeds, and Moving Brands has set up Gobi and Moving World,” reveals Yates. “If you look at what they’re doing, it’s research. They are looking for ways to unearth new knowledge. Research is a necessary part of how our industry is developing.” Yates suggests this could drive new opportunities for research related specifically to the creative disciplines. “I’ve always felt education needs to respond to its context,” concludes Yates. “It needs to change and keep changing, because the world around it keeps on changing.” ■



Above: Created by Jenny Theolin of Studio Theolin and illustrator Jessica Eriksson of Persikamy, Agency Dogs celebrates the office pooches of Stockholm’s creative agencies.

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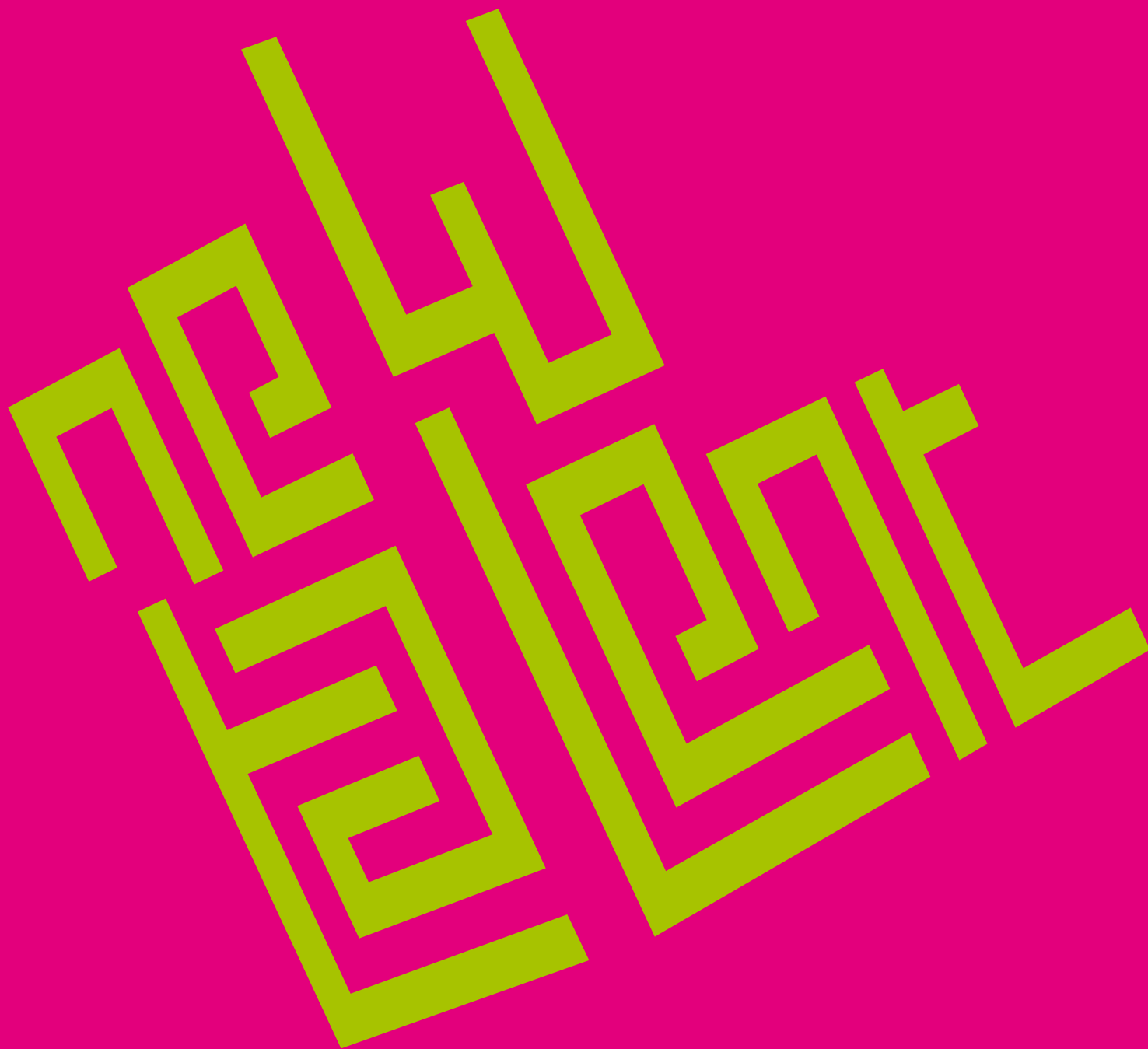
Art

Web design

3D

Digital art

www.creativebloq.com



We've scoured this year's graduate shows across the UK,
including the winners of D&AD's New Blood Awards,
to present the finest design and illustration creatives of 2018!

Illustration/typography by **DAVID SUM** www.davidsumdesign.com



WHAT IS A NEW TALENT IN DESIGN
CONTEST? IT'S A CHALLENGE FOR
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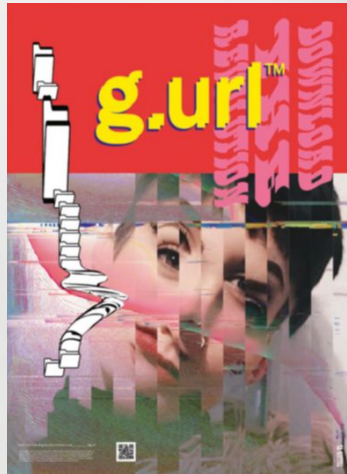


REFLECT

01 / 02



GET INVOLVED



DAISY THATCHER
University of the Arts
London

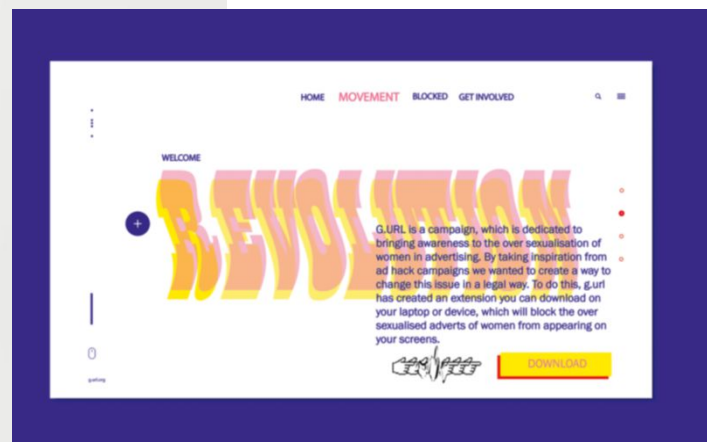
<http://daisythatcher.myportfolio.com>

As part of the first year of graduates that took the Graphic Branding and Identity course, Daisy's approach to design is best described as holistic.

"I think this is a really exciting time for design," she says. "It is being used as a tool to give people a voice and speak their minds on issues affecting them: ad hacking, Spy Cop campaigns and the work created by the group Legally Black, have all beautifully used design to prompt people to think about the world around them by claiming back outdoor advertising spaces."

Although switching from fine art to design, there's still a thread that runs through all of Daisy's output. "That would be that I want all of my work to have a deeper message and if I can raise awareness to issues while getting to be more free with the logistics of creating a project, then I will feel like I've used my platform for good."

DOWNLOAD



Daisy's G.URL campaign highlights the over-sexualisation of women in ads, by bringing together a community to block ads deemed nefarious.



Above, top: Natasha's final project The Mechanical Reader, and left and above: her receipt costume.



NATASHA SMITH-LANGRIDGE

Camberwell College of Arts

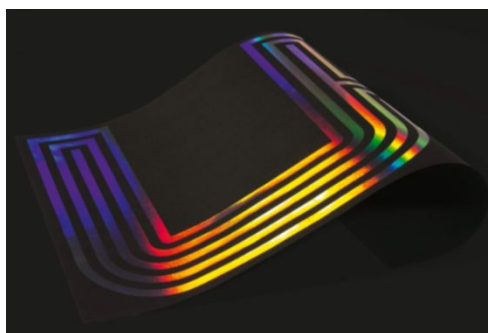
www.natasha-smith-langridge.com

Natasha Smith-Langridge has this to say about her final projects: "they were about re-imagining the classic literature I love. I established the idea that to become relevant to the modern world I had to disregard and deconstruct the format of a conventional book. The Mechanical Reader mocks and contrasts convenience-based literary trends. My work isn't stereotypically graphic design, it's a sort of conceptual making and creating."



AARON BLYTHE
Manchester School of Art
www.aaronblythe.co

For this Middlesbrough native, design is an all-consuming passion, and something he's proud to see is thriving in his neck of the woods: "As I enter the industry the prevalence of creative opportunities is inspirational. The freedom to practice my craft without needing to move to London or work internationally was fairly difficult to achieve not too long ago. There's nothing inherently negative about working in these locations, I'm just proud to see that good design work is no longer exclusive to certain areas. My time in Manchester has been amazing, the design community in particular is thriving and inspiring."



Clockwise from above: two examples of Aaron's Facface01 typeface; his final collaborative project – the grad show's identity.



EMILY LAWRIE
Cardiff School of Art
& Design

www.emilylawrie.co.uk

Emily has a passion for typography and editorial design, and it shows – she was awarded at the International Society of Typographic Designers, Main Student Assessment this year. "My final project explored the gender pay gap within the UK through typeface design. The outcome used distortion of the typefaces of three of the biggest gender pay gap offenders. I applied the pay gap percentages as a system to edit the typefaces."



Emily wants to get into "publishing and printed matter in a more exploratory manner".

Sal

Landscape
05.04 – 10.04
Silence
12.04 – 17.04
No Man's Land
19.04 – 24.04
Betrayal
26.04 – 01.05

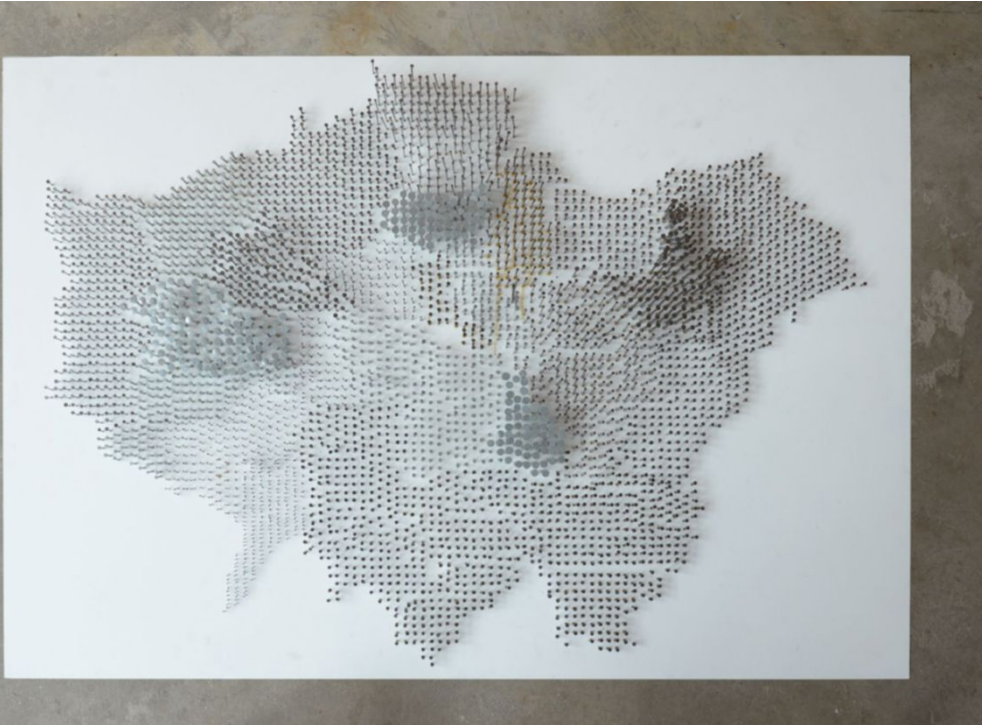
Harold Pinter
Memory Plays
Lyttelton Theatre

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KIRAN SANDHU
Central Saint Martins
www.kiransandhu.co

This graduate's practice is data-driven and concentrates on contemporary news topics.

"I work in a very systematic way of immersing myself into the research phase," says Kiran. This is certainly noticable in her two physical map projects, based on four weeks of research. "As a born and raised Londoner I'm fascinated with the distribution of wealth across my city," she says, "so my projects were based on the original poverty maps of London by Charles Booth."

Though the data she worked with was vast, the designer admits, "I nailed it in the end."

Kiran wants to work in the realm of interaction and exhibition design, "using data to create interesting visual physical designs".

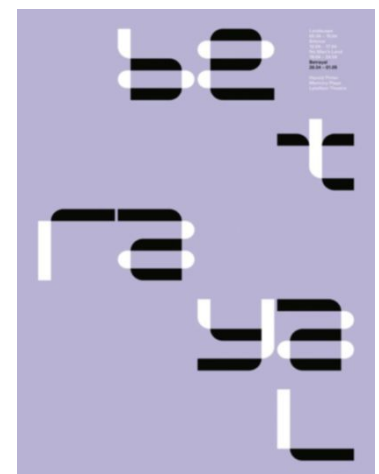
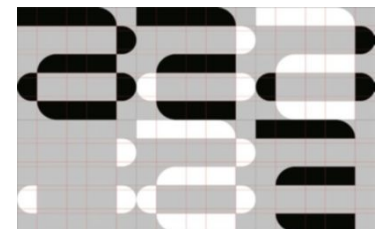


NATASHA LUCAS
University of the Arts
London

www.gmdlcc.com/natasha-lucas

For Natasha, her final two projects gave her the perfect opportunity to deepen her love for typography. The first was on the Voyager Mission, working with and understanding a wealth of content, "transforming it into something digestible that suits context and audience."

The second project was a "soft visual identity" – four posters to promote a series of Harold Pinter's memory plays. "The poster typeface was developed with the notion of language being eroded or affected by memory. The system is predominantly dictated by the black/white split that ghosts elements of the typeface."



Natasha's work is engaged with typography, identity and editorial design, and she wants to work in London.

Most common cinema seats for hand jobs



Screen

- Most common
- Quite common



NANCY HOLLOWAY

Chelsea College of Arts

www.nancyholloway.wixsite.com/portfolio/info

Though soaking up the expertise of her tutors and fellow students has been key in developing Nancy's craft, working at Shoreditch's Data Design Studio has definitely helped her produce infographics and presentations for clients.

Nancy's final project was titled Sucking the Fun Out of Really Fun Things, and "was a reflection on how I overanalyse things to the point of suffocation, resulting in conjuring up unnecessary fears."

Of design in 2018 Nancy tells us: "I love how expressive it is, especially the bold typography trends and the resurgence of serif fonts."

Shops with the best seats to wait while your friend is taking ages



A breakdown of the causes of airplane crashes



Above: Nancy produced 30 quality prints with various fun-sucking facts.



LIBBY BOND

Norwich University of the Arts

www.libbybond.com

"The only limitation in design in 2018 is how much you're willing to expand your skill set and experiment with new mediums," declares Libby.

Her final project was a new identity for the Nobel Prize parody awards.

"I decided to use photography as the medium, attempting a technique I hadn't tried before," she tells us. "I spray-painted objects in three different colours before photographing them on alternating backgrounds."



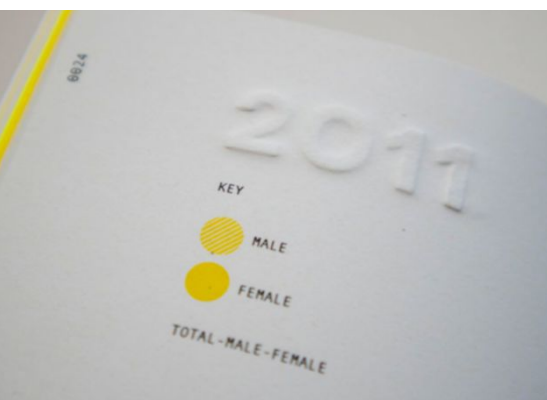
Libby is interested in venturing into brand identity after uni.



ALANNAH MASTERS
Ravensbourne
www.alannahmasters.com

This final project from Ravensbourne's finest was all about surveillance: "a data visualisation editorial piece that exposed my online data," Alannah explains, "revealing the information the more the reader interacts with the pages."

The multidisciplinary designer is excited about the broadening of graphic design – incorporating coding, illustration and After Effects, rather than just 'laying out a page.' And yet she is most interested in the potential of print. "I want to continue my career expanding my knowledge and skills to try and reignite people's interest in print, as this is the area I am most passionate about." Well said Alannah!



Alannah's final project Here, Have a Cookie, included die cuts, embossed pages and fluoro colours.



KATE TRACEY
Ulster University
Belfast

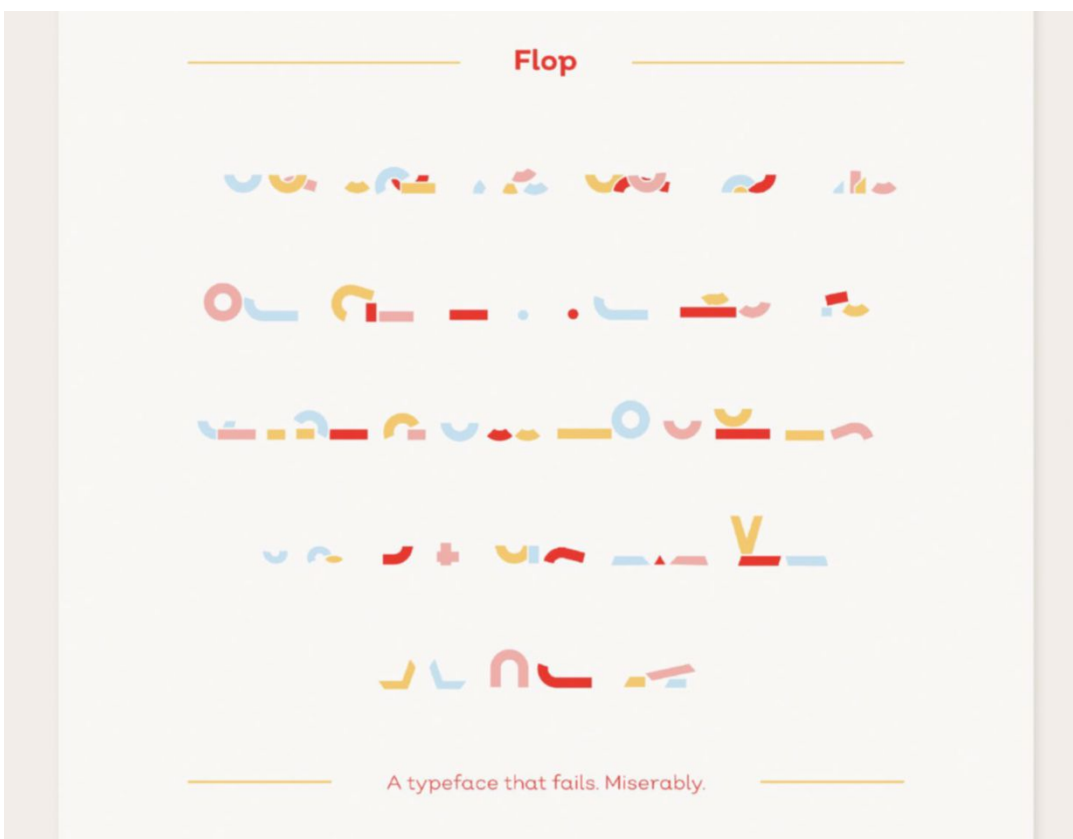
<http://katetracey.myportfolio.com/web-design>

Kate's final project was a redesign for a streetfood brand called Streetfeast. "I thought it would be fun to choose a brief that was a little more free and light-hearted," she explains. "I thought this would make it an easier project, but I was wrong!"

Though the project required a lot more work than initially expected, Kate rose to the challenge and learnt a lot about herself in the process.



During her studies Kate received a membership to the International Society of Typographic Designers with merit.



ALEX MARKOVA
Chelsea College of Arts
www.alexmarkova.com

Alex had two pieces of work on display for her grad show – one was a motion piece that showcased her brilliant typeface Flop, which fails, miserably – and the other was a set of 30 illustrated flash cards, which came from a moment of stress at her time at uni.

"I had creative lock," she tells us, "but after taking some time, [I had] the idea of creating visual reminders for people who find it hard to look after themselves."

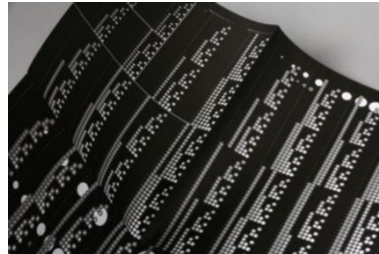
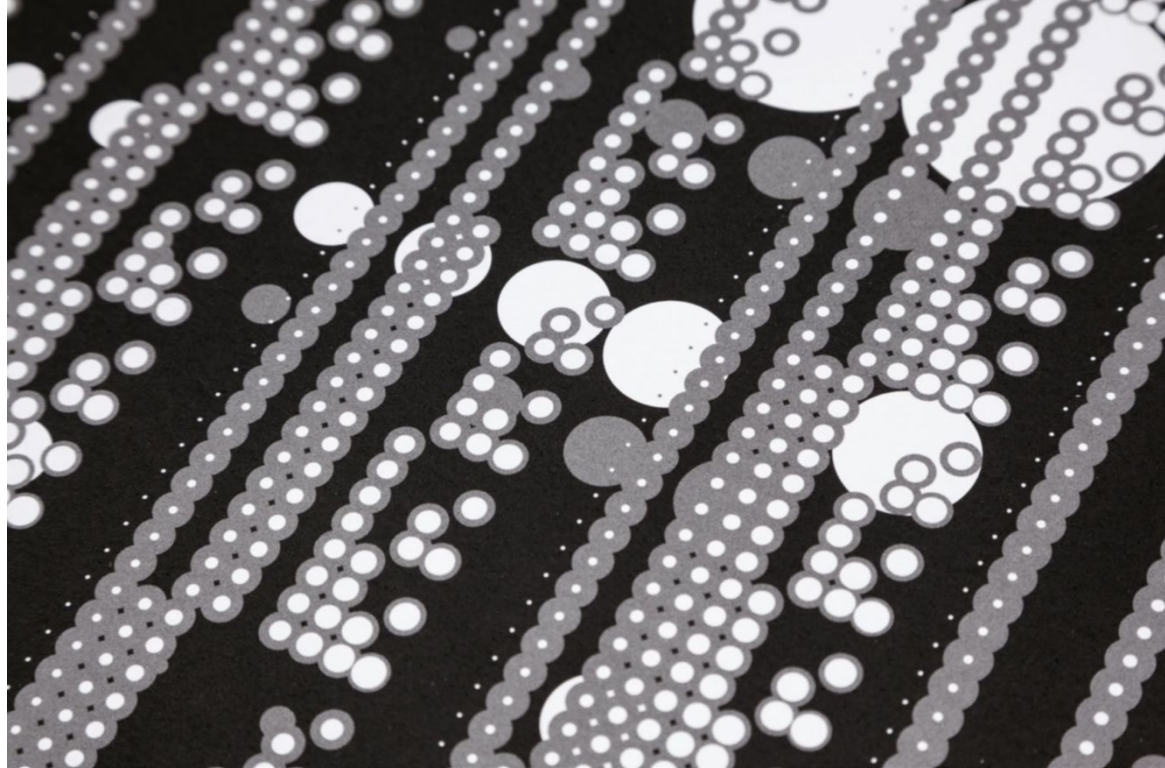
After a spot of freelance, Alex has realised that studio work is for her, and is interning in London.



KRISTINA CAMLOH
University of the Arts London
www.gmdlcc.com/kristina-camloh

On how she works, Kristina explains: "My methodology stems from my interest in a systematic approach. I carry out a detailed analysis of what's needed, then discover structures of order and significance."

This is evident in her final project: "to design a series of posters announcing a short season of theatre plays. The advantage of working with a tight brief was a detailed inquiry into typographic form and the space of a page. A variable visual system was devised to create four distinctive posters, which can work individually or – when seen together – form a whole."



For Kristina, life post-uni will include, "using type as the core ingredient in visual communications."

TICKET PRE-EXHIBITION



MARKED UPON ENTRY



JORDAN SMITH
Central Saint Martins
www.jordansmithdesign.co.uk

Starting as an illustration student, Jordan switched to design midway through his studies due to his love for book design, "but then I became less interested with the cover illustrations and fascinated by the use of typography," he says.

From there a love for graphic design in its entirety blossomed and he took to giving San Francisco's Xanadu Gallery a new identity, "inspired by the gallery's iconic, bold doorway."

Creating "personality-rich visual languages" is Jordan's main passion. "I'm keen to develop and broaden my love for brand identity design and explore many more channels of commercial graphic design."

Jordan's brand identity for Xanadu Gallery was also accompanied by a rebrand for Narcolepsy UK.

ILLUS

A L V A - S K O G /
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/ G E O R G E -

/ J A D E

K E N N - L A M /

/ S O P H I E -

T H O M A S -



KENN LAM
Central Saint
Martins
www.kennlam.com

He may have been brought up on a steady diet of comics and sci-fi movies – even penning his own graphic novel featuring Jedi Hamsters – but recently Kenn’s colourful work has been influenced by something different: Thai street food! “I find food and the culture surrounding it extremely captivating,” he explains. “It being edible is a bonus.”

It seems Kenn’s work is driven by always being open to new avenues. “The first milestone for me was venturing into woodblock prints,” he tells us. “The process of planning my design and carving onto wood instilled in me an appreciation of the balance between positive and negative spaces. Since then, I’ve made it a point to ask the question: “What can I add to my work without breaking the balance?”

And what does the future hold? “I would like to work on book jackets,” he says, “album covers, event posters, editorial illustrations and other briefs along the same field. I venture forth with the hope that my work will remain driven by my curiosities.”



Kenn’s bright and vibrant illustration contrasts with his black-and-white final project, *The Book Funeral*, where he playfully mourns the ‘murdered’ books of the CSM library.









BEV ACTON
Bath School of Art
and Design
www.bevacton.co.uk



"I like to create things with purpose," says Bev, "I've always been inspired by history and storytelling through images. I love the amount of emotion an image can evoke in a person, and that is something that I wanted to contribute to."

"I've always had an interest in collage and found images, as I've never considered myself much of a drawer," she admits, "but collage took off for me when I realised it was a viable form of illustration!"

With a style that seems wild and expressive, Bev is an ardent believer in the phrase: 'the world doesn't make sense, so why should my art?' "My style has come out of my acceptance to create whatever excites me!"



Bev's self-initiated final project, *Aliens Exist*, explores the unknown, and provides the illustrator with a lot of room to get creative.



As well as being influenced by the absurdist artists of Dada, “the minds of Hannah Hoch, Jacques Derrida, Walter Lippmann, and Ai Weiwei also guided me to focus more on the narrative aspect of image making.”



**GALUH INDRI
WIYARTI**

Leeds Arts University

vimeo.com/katamatahari

This “2D shapeshifter and unconventional storyteller” is as happy tearing things up for her collage illustration as she is making motion pieces. But all her works

share one thing: “For me having humour in my work is important,” Galuh tells us. “It’s the most universal language and it engages with people instantly... plus it makes me feel a bit better if I can turn bad times into something laughable.”

While studying, Galuh was introduced to Dada art and was hooked. “There’s

this genuine and raw honesty about it,” she says.

While hopefully getting work as an illustrator for print, Galuh wants to explore animation directing a bit more too, as “I love how I can use sounds and movements to support my collage images... I want my work to inspire discussion.”





Jade's sketchbooks are filled with photos, lettering and illustration, largely geared around his love for hip hop culture – the main focus for his final project.



JADE WILLIAMS
Cardiff Metropolitan
University

www.bit.ly/ca-jade-williams

Initially Jade's sketchbooks were rammed with homages to Street Fighter, Deadpool and Dragon Ball Z characters, but then hip hop became the main focus. "Reading The Source magazine, copping albums and mixtapes and watching Yo! MTV Raps on VHS tape – all of it was fuel for creation," he says.

"What I produce now still maintains its link to hip hop culture along with other inspirations such as health and well being, fashion, cycling, technology and kung fu flicks."



DAYNA MURPHY
Brighton University
www.daynamurphy.co.uk

co.uk

Dayna's work consists of a range of different styles and mediums. "I used to make black ink illustrations of bold girls in bold rooms as I was unsure of myself and felt comfortable doing that," she explains. "After a trip to New York I took inspiration from colours, and how impactful a city can be. I'm really interested in our close relationship with technology, the way we interact with and rely on the internet, for example."

This has resulted in "busy images full of contrast and texture to visualise the confusion I find in the blurred lines of what's real and what's false online."



Dayna's final project was an interactive website that she coded, which displays random images of her work as you drag the mouse across the screen, representing the chaos of the graduate's desk at the end of three years studying.



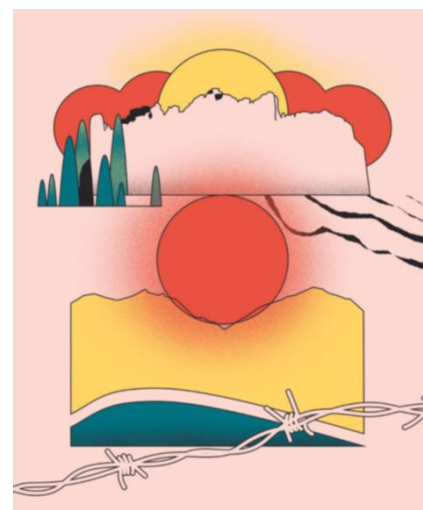
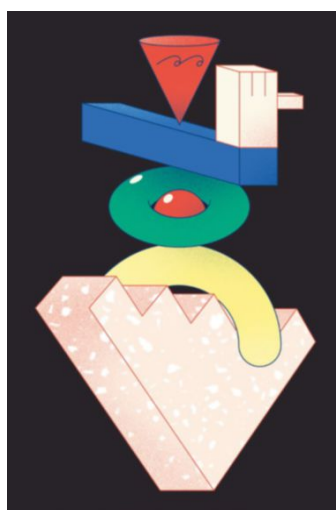
Laurie's work combines a political conscious with bold block style reminiscent of wood prints.



LAURIE AVON
Kingston University
www.laurieavon.co.uk

Documenting real life issues is at the heart of Laurie's work, so it's no wonder that he wants to move into documentary illustration, preferably for a charity. "I'm inspired by the surreal, shocking, and beautiful moments that make up everyday life," he says.

Laurie's final project was made of two parts that both raise awareness of and provide insight into the current face of the refugee crisis, specifically in the UK. "I try not to show any bias in the work by stepping back and offering a rounded interpretation of the crisis."



Thomas' vector illustration struck us with their subtle use of colour, odd compositions and 'what the hell are we looking at' quality.



THOMAS HEDGER
Central Saint

Martins
www.thomashedger.co.uk

Having started in MS Paint, Thomas moved to CAD software, then started creating in vectors. "I enjoy the tactile-ness of being able to draw something and translate expression, to open a conversation about

the things I look at and find something interesting, pulling out the overlooked or subtle narratives of everyday life, trying to put together a story."

With this in mind, Thomas' final project for

graduation was a series of three plastic reliefs. "I wanted to open a discussion around the phrase 'plastic fantastic', and its wider meaning by using plastic itself to comment on our consumerist lifestyles."



**GEORGE
GOODWIN**

Plymouth College of Arts

www.instagram.com/omgidrawedit

It came as a shock to us to discover that George only started using colour this year! Ink and paper had dictated his style, but since getting Procreate on his iPad, the scope of his work has vastly increased. "I'm a lot more confident making much larger and more detailed environments and scenes," he tells us.

"I'd like to continue creating books and characters," he says. "I would also love to create large vibrant and humorous scenes for businesses or posters for films, games or books. My next move is to create some film posters, maybe for Marvel's films, that show the characters in a huge scene full of secrets."



George's final project was a book, *Don't Shoot the Long Tailed Tiger*, aimed at kids to, "drip feed them messages about animals and the environment as well as the negative impact of hunting."



Alva's initial project won her a D&AD Yellow Pencil award in 2017, and sparked her style.



ALVA SKOG
Central Saint
Martins

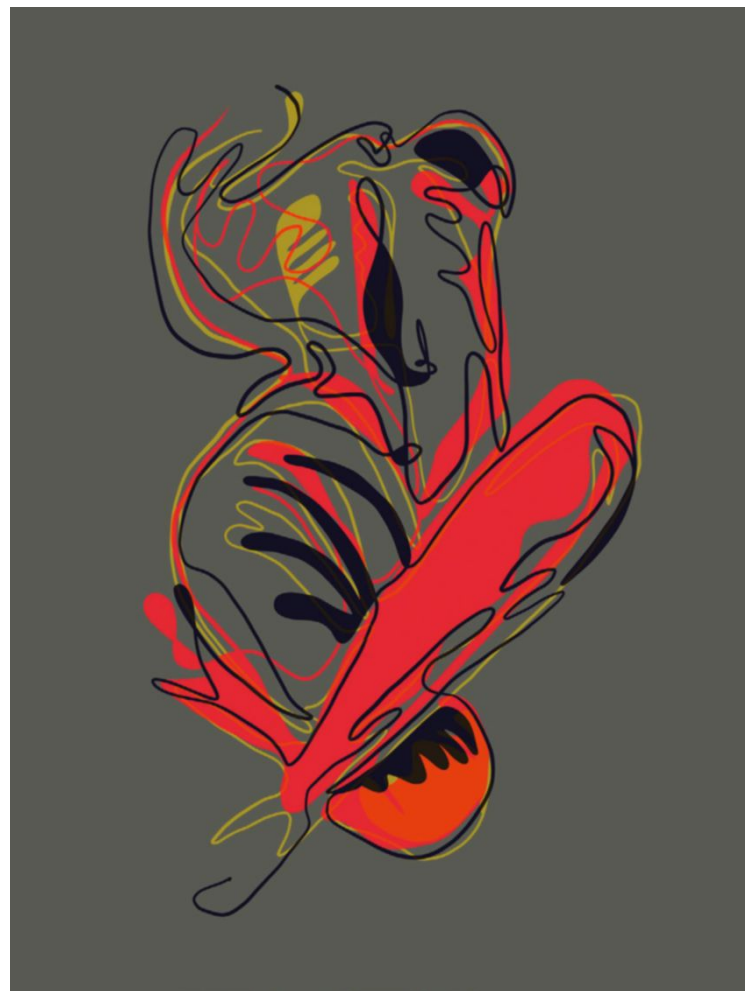
www.alvaskog.com

For Alva, graduating wasn't so much a full stop as a dash, linking her life as a student with a new career in illustration. "I signed with the illustration agency Jelly before graduating and have already worked on a

few commissions," she tells us. "I've done work for the Swedish magazine Expo, It's Nice That's Printed Pages and the Guardian. I am very excited to see what's next."

What struck us was Alva's final project, which

was a project based on advice to her sister. "I wanted to communicate to her what it was like to grow up as a woman, but without sexualisation or objectification, and free from narrow body ideals."



SOPHIE BANSAL
University of the Arts
London

www.sophiebansal.com

Sophie's final project was a book that combined graphic design, fine art and illustration. A project that is full of heart, *Women You Know* is "a 200-page magazine about women who have had an impact on my life," explains Sophie.

"I kept thinking over and over again how many people have been so brilliant along the way and I wanted to thank them," she tells us.

The style of the main portraits came about one evening. "My mum showed me a self portrait I did when I was about five. It was all collage and shapes and different textures and I loved it, so I recreated that portrait digitally."

After creating her 200-page magazine, Sophie wants to get into mags full time. "I seriously respect anyone who wants to build an entire magazine. It's exhausting, but weirdly thrilling." Well said!



D&AD NEW BLOOD 2018

We look at this year's top award winners and their amazing work

BLACK PENCIL, YELLOW PENCIL

Brief name: Nationwide & Shelter

Full title: #DearMr

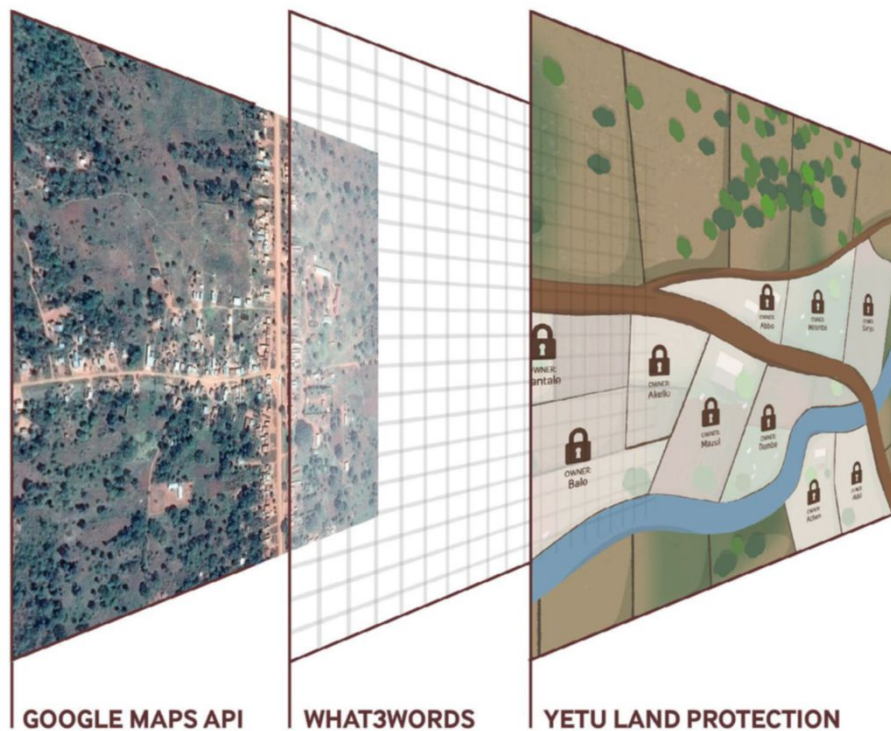
HousingMinister

College: School of Communication Arts 2.0

Creative team: Naomi Taylor

#DearMrHousingMinister is Naomi Taylor turning the tables on the current housing minister, in a 'what if' scenario: what if he was facing being turfed out of his home, like so many families in Britain? The result is weighty without losing its humour, and a worthy Black Pencil winner.



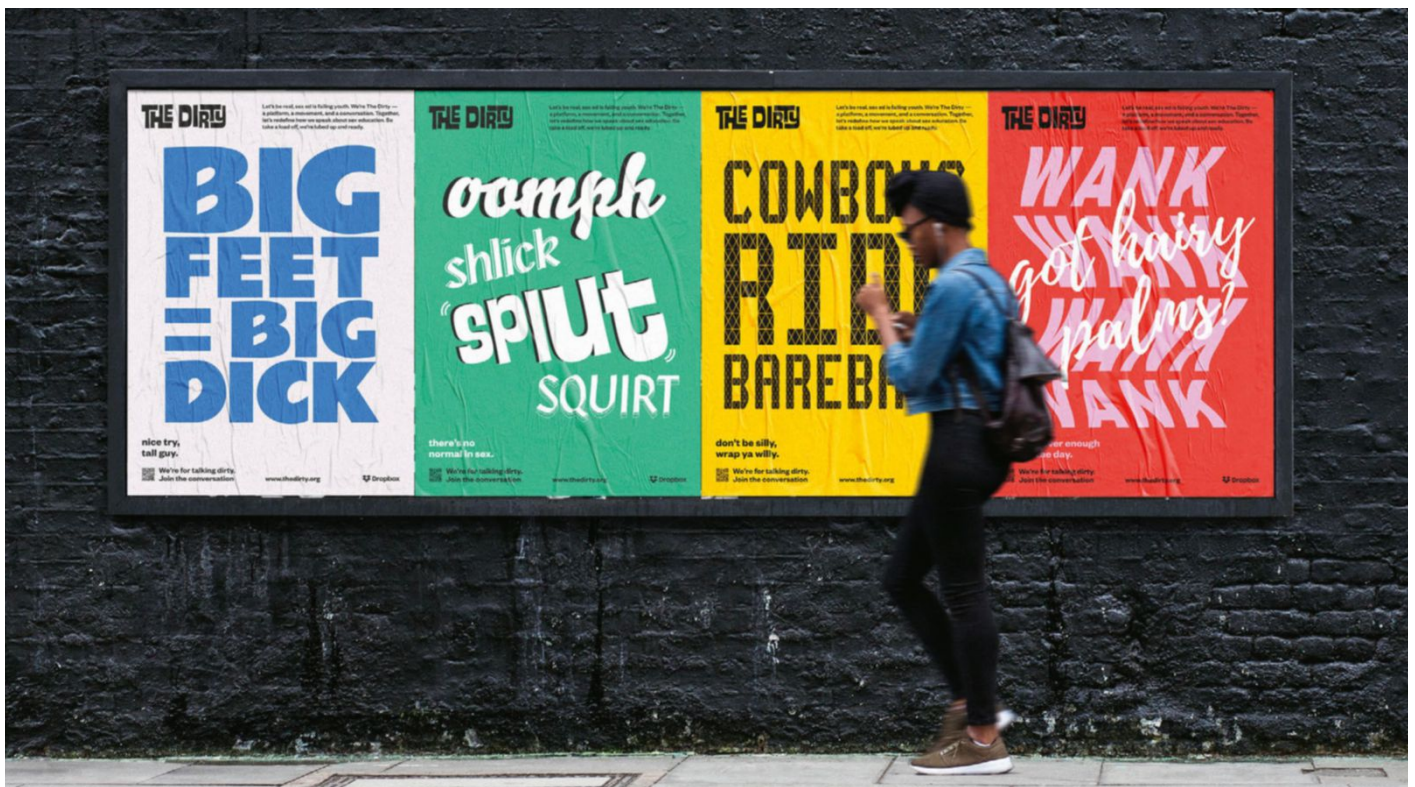
**WHITE PENCIL***Brief name: Digital McKinsey**Full title: YETU**College: School of**Communication Arts 2.0**Creative team: Megan Egan,
Jonathan Hunt*

Jumping on the tragic situation of land grabbing – where corporations are stealing land from families that cannot prove ownership – YETU is a proposed cryptocurrency that cements ownership for all to see, making it impossible for corrupt institutions to continue to fake land ownership anymore.

**WHITE PENCIL,
GRAPHITE PENCIL,
YELLOW PENCIL***Brief name: Dropbox Paper**Full title: Made by Refugee**College: University of Technology,
Sydney**Creative team: Jillian Young*

Made by Refugee is a project filled with passion, and centres around the real contributions refugees have made in the world. “The simplicity of our design serves to let each product speak entirely for itself,” say the team, “ultimately proving that design is sometimes all it takes for us to look at our culture in a new way and incite real social change.”





WHITE PENCIL, YELLOW PENCIL

Brief name: Dropbox Paper

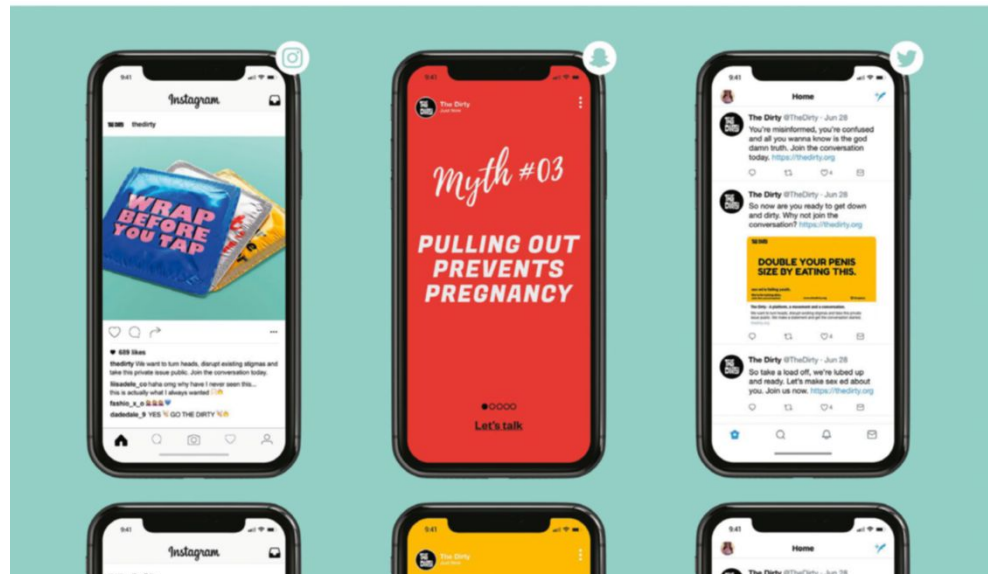
Full title: The Dirty

College: University of Technology, Sydney

Creative team: Manon Drielsma, Hou Fong (Brian) Lo, Lizzie Smith and Olivia Mullins

Tackling the boring and outdated sex ed that's "failing the youth," this team of creatives thought it best to speak in an approachable, authoritative voice.

"It's time for sex education with some goddamn truth," say the team behind his brilliant project, and we heartily agree.

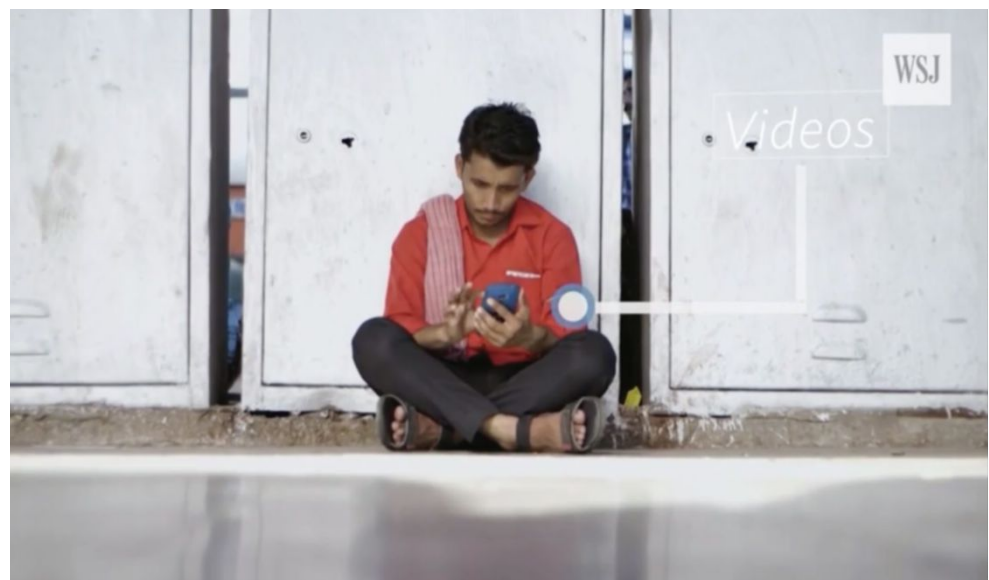
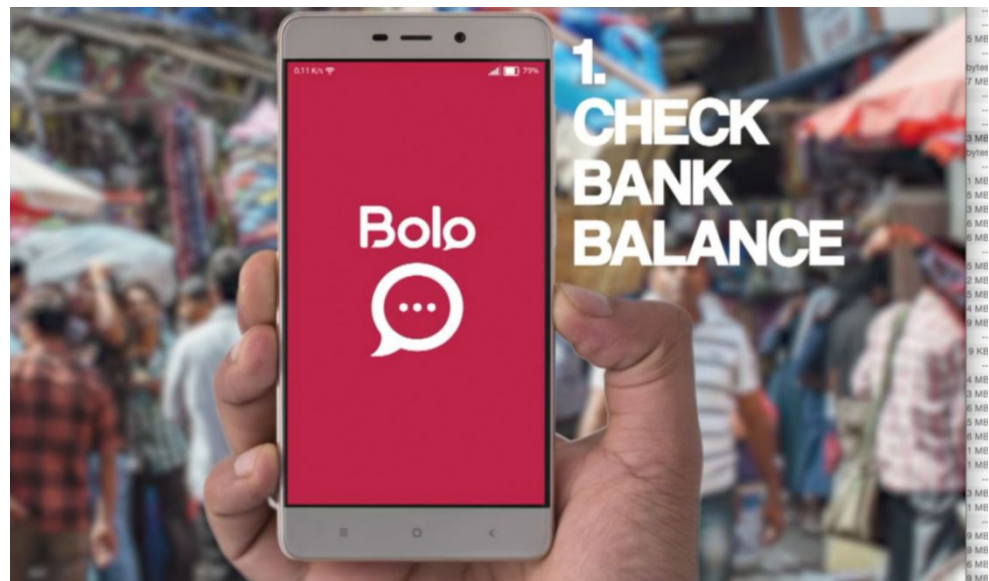




**WHITE PENCIL,
YELLOW PENCIL**

Brief name: Digital McKinsey
Full title: Bolo. Banking for the
Illiterate
College: Miami Ad School San
Francisco
Creative team: Deepika Desai,
Donghoon Lee and Philip
Tabah

Although the government in India has provided all nationals with bank accounts, the number of households actually using their accounts is still very small, due to illiteracy. This project aims to provide financial freedom to these people via this voice-activated app, which gives them access to their money.



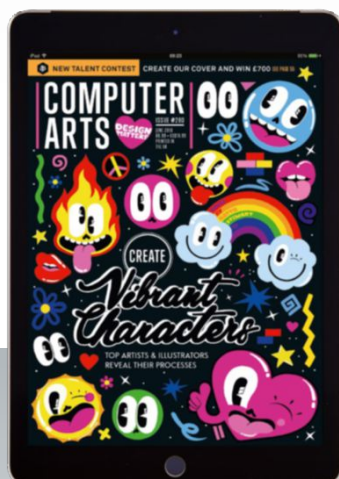
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How Freytag Anderson created a new identity for The Fishmongers' Company's new system of standards

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■ STUDIO INSIGHT

DESIGNING AESTHETICS THAT TAKE A LEAP OF FAITH

Mucho co-founder **Pablo Juncadella** reveals to Dom Carter how the studio works with clients to create intelligent work, and how it's changing the way people see the world around them

The word 'aesthetic' has been overused to the point of losing its meaning, but for Mucho – a studio dedicated to making viewers respond to and remember its work – an aesthetic is at the core of everything it does. For co-founder Pablo Juncadella, and the rest of the Mucho partners and team, the cohesive appeal of an aesthetic helps them to work with a wide-range of clients that have been cherry-picked for their similarly high standards, both in terms of aims and ethics.

Thanks to Mucho's unique way of approaching and interpreting clients, it has been able to create truly unique projects that are perfectly calibrated in terms of intelligence, sensitivity and precision. Following Mucho's talk at OFFF Barcelona 2018, which explored how the studio maintains a high aesthetic standard, we caught up with Pablo to learn more about how the team creates meaningful designs.

How does a highly principled and impactful studio like Mucho come to be?

The company started 15 years ago. Marc Catalá and myself started the company in Barcelona. Our first two clients were the chocolate brand Xocoa, in the city of Barcelona, and The Observer in the UK. Prior to this, Marc and I worked for some time at Pentagram for our partner Fernando Gutiérrez.

MUCHO

Committed to creating the very best visual communication across various industries, Mucho is a multidisciplinary studio that's driven to turn insightful ideas into lasting designs. This has led to a selective client base across the education, hospitality and non-profit sectors, plus work for big names such as Apple, PayPal and Kodak.

www.wearemucho.com







“We are ideas-based rather than style-based, and those ideas need to be meaningful for clients”

So all this resulted in a company that always had a collaborative mentality and an international approach. Later on, Tilman joined the company, having worked as a creative director at Summa (a big branding company in Barcelona), bringing a new mentality to Mucho. In the meantime John Dowling and Rob Duncan started Dowling Duncan, with a very similar idea for a design company.

After a while of both companies operating separately, but always admiring each other, we decided it was time to really learn from each other and make that collaborative mentality flourish by sharing our knowledge and merging both companies.

Our common friend and also long-time collaborator, Loran Stosskopf, was the missing link. A year later he joined the company running the Paris office. We have been operating all together as Mucho ever since. Brett Wickens recently joined the San Francisco office, and John Dowling left the company in 2016.

On your site you say you create “design with meaning”. What do you mean? A sense of importance, an emotional response, or something else entirely?

It is a way of saying that style or aesthetics have no space without meaningful ideas. We are ideas-based rather than style-based, and those ideas need to be meaningful for our clients. They need to be understandable and specifically tailored to their needs. Of course aesthetics have a very important role in what we do, but they play more of a strategic part in the communication

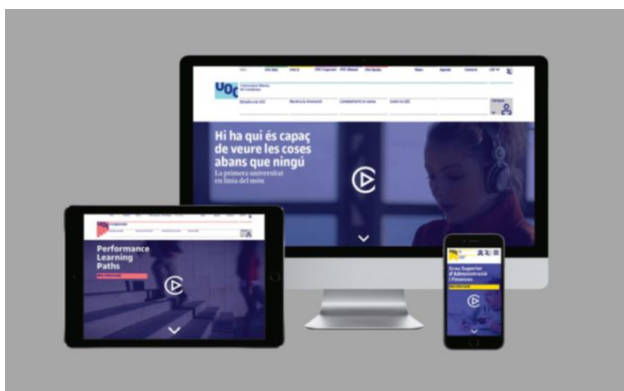


This page: For Feroz, a trendy restaurant in uptown Barcelona that transforms into a nightclub during the late/early hours, a suitably shape-shifting brand was called for. Mucho's solution was to develop a set of environmental graphics that suggest animals are never too far away from becoming beasts.





This page: This rebrand for Universitat Oberta de Catalunya (UOC) sees the flexible identity spilling over the edges of the print and digital framework. Mucho's intention was to suggest that, when it comes to learning, there's more action to be found beyond the screen.



PABLO JUNCADILLA

Co-founder, Mucho

Before setting up Mucho with Marc Català, Pablo graduated from the Eina School of Design and Art in Barcelona. For a time he worked at Grafica under Fernando Gutierrezat, then moved to Pentagram. Recently he decided to juggle his project work with teaching at ELISAVA, where he is the director of the graphic design postgraduate.

TIPS FOR PITCHING YOUR UNIQUE VISION

Pablo shares his three top tips for helping a client grasp your unique way of thinking

1. DON'T GO BY THE BOOK

Even though Mucho is keen to collaborate with clients as much as possible to make the most of a collective intelligence, this doesn't mean it's a stickler when it comes to taking instructions. "Read briefs but don't listen to them too much," advises Pablo.

What's the advantage to this more devil-may-care attitude? It helps to generate fresh, engaging ideas that may have not been discovered otherwise. "A brief is a democratic document that sums up the general feeling of a company but never gets to the details and the answers you need," he adds. "Relevant answers are usually found beyond the brief."

2. DARE TO CARE

Playing fast and loose with a brief can have its advantages, but for Pablo this needs to be built on an eager foundation when it comes to ideas. "Nothing beats passion," he reveals. "If you care, show it."

Sincerity can certainly take you places. For Mucho, harvesting a client base of work it's proud of and engaged with creates a snowball effect, drawing like-minded work its way. It's not all about showing people your excited train of thought though, there's also the option to take a more active approach if an opportunity catches your eye. "If you want it, say you want it."

3. STAY UNDERSTANDABLE

Design terminology can be confusing even when working with industry professionals, but think how incomprehensible it is for clients. "You are not talking to designers," Pablo urges people to remember.

"As much as you could talk for hours about a font, clients are not designers, they want to hear about the design ideas and the problems the design needs to solve rather than the details and obsessions that take up most of your day as a designer. Those details are your duty as a designer, and they will be assumed by the client."



side of our clients. We deeply care about getting it right for them. We do not take on projects we don't care about. We take pride in being a design studio that specialises in not specialising... In other words we try and have clients in all areas and disciplines of design.

During the Mucho talk at OFFF Barcelona 2018, you mentioned that “everything we see and process is a leap of faith”. How do you reassure clients of your ideas and help them take a leap of faith with you?

We try and run them through the process and make them part of it in the places where they are crucial. The client knows more than you ever will about their company, yet they are asked to decide about things they are not an expert in, such as design – that's precisely why they hire a design studio. When a client understands the process, they understand they are being heard and you truly care for their project. They are more likely to trust a collective intelligence generated by their knowledge and your expertise. So that leap of faith is taken as a team.

You've talked about how, in terms of design, everyone has a different perception of the world. With so many opinions and ideas going on, how do you focus as a team to deliver a consistent idea?

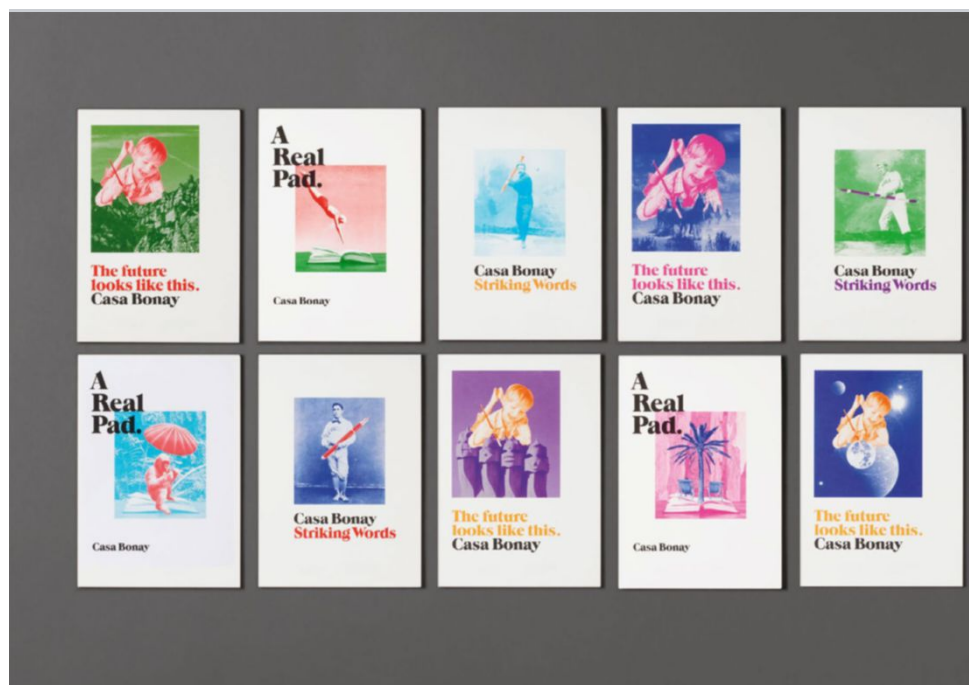
Diverse ideas are welcomed, but ultimately it's about having a vision. It's therefore a question of confronting ideas and inspiring each other until someone has a clear vision of where to take the project from there. At that point it is crucial that once the vision is set, all the creative team can focus on the same direction.

How does Mucho benefit from having offices in different parts of the world? Does this help to enrich your work?

It definitely does! It is, like I said, a collective intelligence generated by the individual experiences that each one of us got from working



This page: With an emphasis on finding a synergy with Barcelona's creative talents, Mucho worked with hotel Casa Bonay to create not just a brand but an attitude that reflected its free-spirited character. The result is a harmonious patchwork of images that pack humour and irony.





“Most people only see and for them things need to be clear and understandable”

in such a variety of markets and territories. We put a lot of time and effort into sharing what we know between the partners in the different locations, and we try and collaborate as much as we can.

You’ve said that interruptions are the enemy of a coherent aesthetic. How do you deal with interruptions, such as some client feedback, or problems encountered during a project?

Many times these are the best parts of a project. They often become a challenge. We like to think that good design is like Judo, which uses the force of the opponent to take them down to the floor. It really is turning the limitations of a project into design value – something that designers do all the time. Hence it’s important to embrace these and make the best out of them to turn them into the personality of the project.

During the your OFFF talk you mentioned that “aesthetics are an interaction with the world”. Do you keep any part of your work deliberately ambiguous to invite audience engagement? If so, how?

Yes, especially in branding projects. We like to think there are those who ‘see’ and those who ‘watch’. If you watch things you have to be able to find depth in a project. But most people only see, and for them things need to be clear and understandable. Generating a visual language for a project gives us a lot of opportunities to build depth around the sides and angles that are ambiguous, but that can also add certain interesting qualities to the project.



How do you approach uncovering the ‘design meaning’ of a client or brief and translate that into your work?

We work with clients to generate a creative intelligence that involves them expressing a lot of their concepts and ideas visually, not just with words. That makes a big difference because they start narrowing down their thoughts when turning an idea into an image. For instance, if you were to describe yourself as being innovative, that can mean a whole lot of things, but if you go on to enhance the description with an image, then you start defining the type of innovation that you actually mean.

How do you think meaningful design makes the world a better place?

It can help communication between people. In a world that has very little time for comprehension, this is crucial. To change the world is a very big thing, but design on its own can’t do it without the right idea behind it. ■

This page: The accent in Doméstico, Spain’s leading manufacturer of designer furniture, struggled to find a home in online markets. To fix this, Mucho turned it into a semi-circle design element that works either on its own or as part of a code across Doméstico Shop and Doméstico Market.

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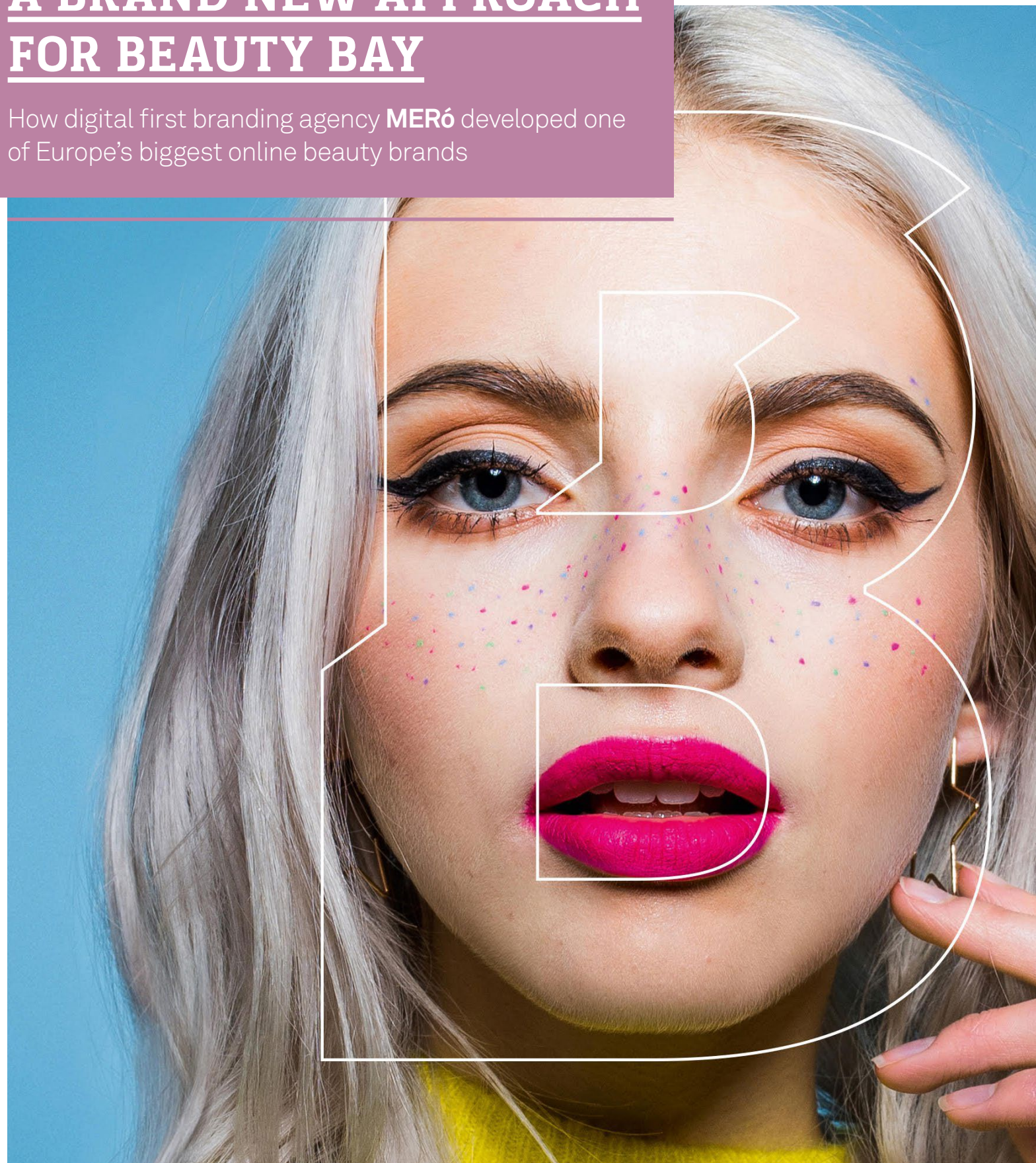
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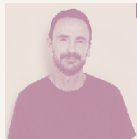
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■ PROJECT DIARY

A BRAND NEW APPROACH FOR BEAUTY BAY

How digital first branding agency **MERó** developed one of Europe's biggest online beauty brands

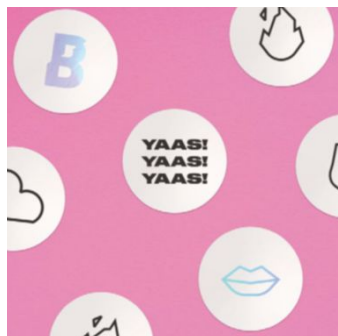


**ANDREW CULBERT****Co-founder, MERó**

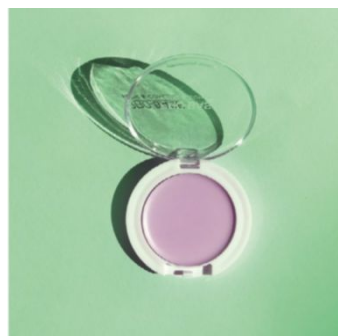
With 20 years of digital design experience, Andy has a deep understanding of the constantly changing digital landscape. Having worked with global brands such as the BBC, Reebok and Lexus, he co-founded MERó in order to help organisations perform better in digital spaces by prioritising online communication channels.

01-03 Graphics, a new logo mark, a colour palette and an approach to photography – all reshaped by MERó to break the rules in the sector.

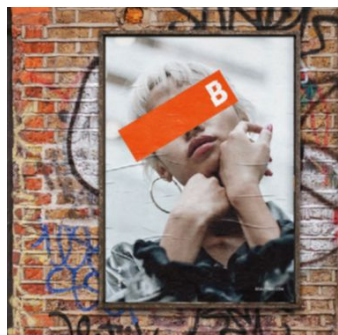
But first MERó worked with customers and staff to understand what initial perceptions of the brand were.



01



02



03

GETTING STARTED**Andrew Culbert**

Beauty Bay is Europe's largest independent online beauty destination, selling more than 7,000 makeup, skincare and hair products as well as beauty accessories. George Burton joined Beauty Bay from the BBC, and we'd worked with him on a previous project. Thankfully, he had been impressed with our working process and knew our team, so he contacted MERó about this project to set about rebranding Beauty Bay.

The initial brief was to rebrand Beauty Bay to make it more relevant to its audiences in a way that could be represented well across all channels. The brand wanted to live and breathe better digitally, and to better reflect its challenger position in the market. The new identity would also need to work offline, as Beauty Bay also hosts live events.

Developing the concept was exciting territory for us. First of all, we questioned and investigated the brief, exploring the brand, its culture and audiences in greater depth. This involved social listening platforms, focus groups and surveys, and we also considered 'lookalike' audiences, competitors and other fast-fashion brands in the market that Beauty Bay wanted to penetrate. We held a full day of 'live the brand' workshops with staff and internal departments to find out what the company's own vision of the future consisted of. One of the key things we discovered was that the company's core audience was younger than Beauty Bay had originally thought.

**PROJECT FACTFILE**

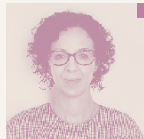
BRIEF: To rebrand Beauty Bay, consolidate its challenger position in the market, and to strengthen the brand's representation across digital channels. Elements included a new logo, typography, iconography, colour palette, TOV, directing photography, and visual assets. To produce new brand guidelines that make the brand part of the organisation's DNA, enabling it to grow and evolve.

THE AGENCY: MERó, www.worksbymero.com

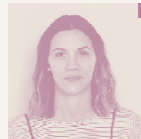
THE CLIENT: Beauty Bay, www.beautybay.com

PROJECT DURATION: Six months total

LAUNCH DATE: Spring 2018

**INMA JUNCO****Director, MERó**

Inma co-founded MERó alongside Andy. Trained in art direction and conceptual design, she has worked with big name brands from a diverse range of sectors. Inma now manages the operational side of the business.

**KIRSTY FRUIN****Senior creative, MERó**

Specialising in fashion and consumer products, Kirsty has worked on both the agency and the client side of the table. She has helped shape brands and created engaging digital experiences in a variety of fast-growing digital sectors.



04



05

04 Seen here as a work in progress, the fractured B logo concept was developed early in the creative process, and strongly represented the brand proposition of breaking the rules.

05 As an online outlet, Beauty Bay is a digital first brand. A large part of the strategy was to more fully utilise its web and social media potential, and MERó built this into the approach.

Based on our research, and working with a brand strategist, we formed a succinct brand strategy. We defined Beauty Bay with a set of underlying keywords, which included: fast, pioneering, different and disruptive.

CREATING THE DESIGN**Kirsty Fruin and Claire Rigby**

We knew the strategy demanded bold, bright and confident designs and we worked on four main routes. The 'break the rules' concept is what resonated most with the client and with the target audience, so we developed and expanded that further into a brand proposition that could really inform the visual design work.

The refracted B icon came about very early in the design process. We showed it to members of the team at a brand positioning showcase where the initial brand ideas were presented to the participants from the 'live the brand' workshop. Everyone loved it as a way of visually representing the concept of breaking the rules. The break that runs through the B icon now forms the backbone of the brand identity and the other letters in the logo follow in that direction. The cut is being used across materials including videos and social media posts.

In terms of colour, we provided a primary palette that will never change, consisting of a hero pink, an accent green and black. We also suggested a seasonal trend pack with a flexible palette of colours that reflect catwalk trends, giving the brand a new look every quarter.

Noway is the typeface selected for Beauty Bay because it feels crafted and unique, and is different to what everyone else is using. We needed something that would work in the smallest digital spaces but that could also

be blown up to the largest sizes for outdoor advertising. Noway has a real weightiness about it, but we also suggested some seasonal fonts to give the brand a bit more flexibility.

THE VERDICT**Andrew Culbert and Inma Junco**

From the beginning, we felt as if we were working towards the same goals as defined by the client, and processes were established that enabled fast and easy feedback from both sides. We had constant check-ins and updates and it was easy to bounce ideas back and forth. This collaborative approach meant we could make quick, informed decisions. Evernote was an invaluable tool for sharing revisions and updates with members of the team.

The biggest challenge when you're developing a digital first brand is that the consumer landscape and trends change quickly. That fed into how we created the brand. It had to be flexible enough to adapt to changes that were going on even while the identity was being developed, but it also meant that clear guidelines were needed to keep it consistent.

The brand has now been implemented across most of Beauty Bay's channels. It can also be seen on billboards, digital billboards and at events and festivals.

For us it has been a refreshing and exciting project to work on. We had four creative starting points, which were really well received by the client, and it helped that they were so open to change. We embraced a collaborative approach and because we worked so closely with them, the client felt a sense of ownership of the strategy and the design. But the main thing is that it resonates with real customers. ■

LESSONS LEARNED**TAILORED SKILLS**

Kirsty Fruin offers four pieces of advice when working on fashion and beauty brands...

THINK SIDEWAYS

This sector is so saturated you need to stand out. We wanted to challenge the idea of beauty.

ADAPT TO CHANGES

A brand in this sector must react to the changing landscape and

needs of the audience. Talking and listening to the audience is key.

BACK UP YOUR STATEMENTS

This audience is vocal, outspoken, knowledgeable and passionate. They will see through spin and they're not afraid to call you out.

FIND YOUR NICHE

You can't appeal to everyone. When creating this brand we knew the younger audience needed something challenging that didn't feel mainstream – we were fine with turning off the mainstream audience in the process.



CLAIRE RIGBY

Brand strategist, MERÓ

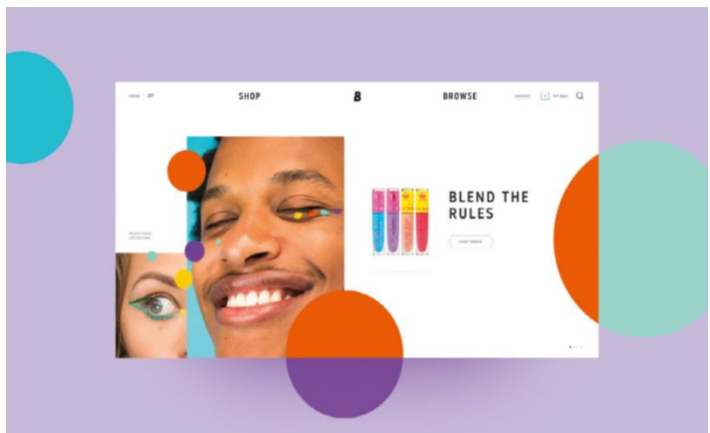
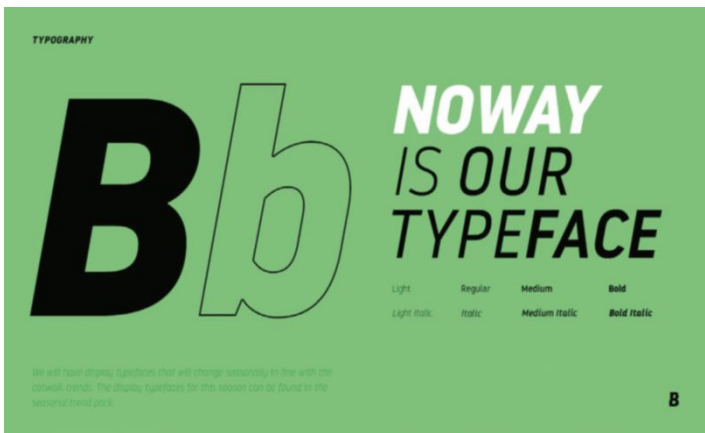
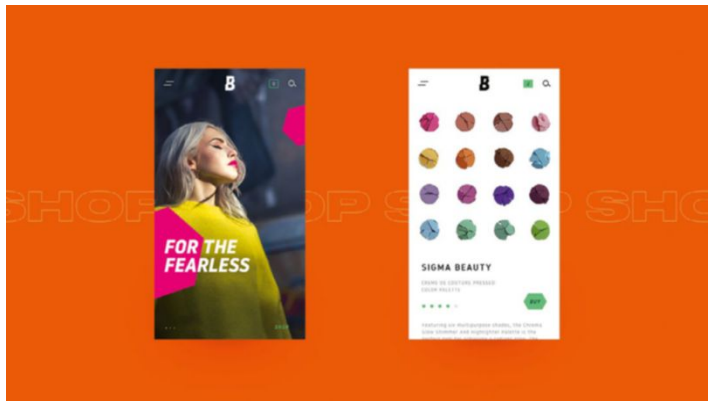
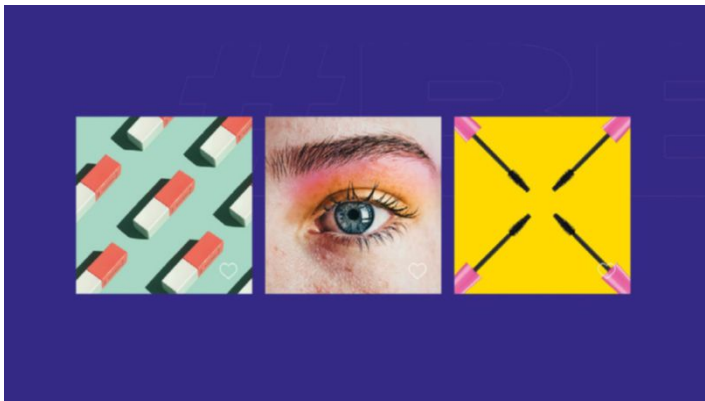
Having worked with an array of national and international brands, harnessing insight into how to better connect brands with their audiences and ensure that they remain relevant is what Claire does best.



06 Through a set of brand images and slogans, MERÓ shaped the new attitude.

07 Stronger photography was needed for Beauty Bay to take ownership of its new brand style. MERÓ provided art direction and Beauty Bay is now establishing an in-house studio for consistency in its imagery.

08-11 Imagery, graphics, photography and a clean layout are exemplified in the brand guidelines MERÓ developed for Beauty Bay. The colour palette has additional flexibility to introduce seasonal colours in branded work. The brand guidelines outline the use of Noway, chosen for its strength and clarity. Secondary display typefaces will also be used as and when.

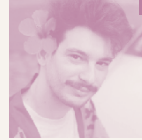


■ WORKSHOP

TURNING THE DIGITAL INTO WEARABLE ART

Argentinan painter-turned dressmaker **Santiago Paredes** takes us through his process, which mixes 'Afro-Japanese' styles with his own 'spicy flavour'



**SANTIAGO PAREDES****Visual artist**

Originally a painter, Santiago Paredes' iconographic background is vast. It combines elements from Persian art to French Vogue. As well as a painter, Santiago is a musician, art history teacher, and owns MORIA, a contemporary art gallery based in Buenos Aires. www.instagram.com/santiago_paredes

THE BEGINNINGS**Santiago Paredes**

One day on my way to work, two old ladies caught my eye. I realised that these two grannies, probably born in the 1950s, were dressed as a perfectly matching pair, both wearing Chanel-like suits and a pastel colour palette, mixed with small details of Art Noveau textures. Red laces on green shoes and an artificial pink and yellow fur around their necks served as refreshing counterpoints.

It was then I realised the ingenuity and purity I was seeking in painting was fully expressed in fashion. In high school I grew up on punk, so I tended to disregard high fashion. Later I realised it's an immensely fertile field, where creativity and intuition work under a practical approach.

I started putting my digital paintings on silk. It may look like a simple silk scarf but it's not just an accessory – it's a work of art!

I really like the idea that a silk-printed painting doesn't have just one point of view. It can be twisted, get wet, hold something, give shelter. An artwork that can be felt physically.

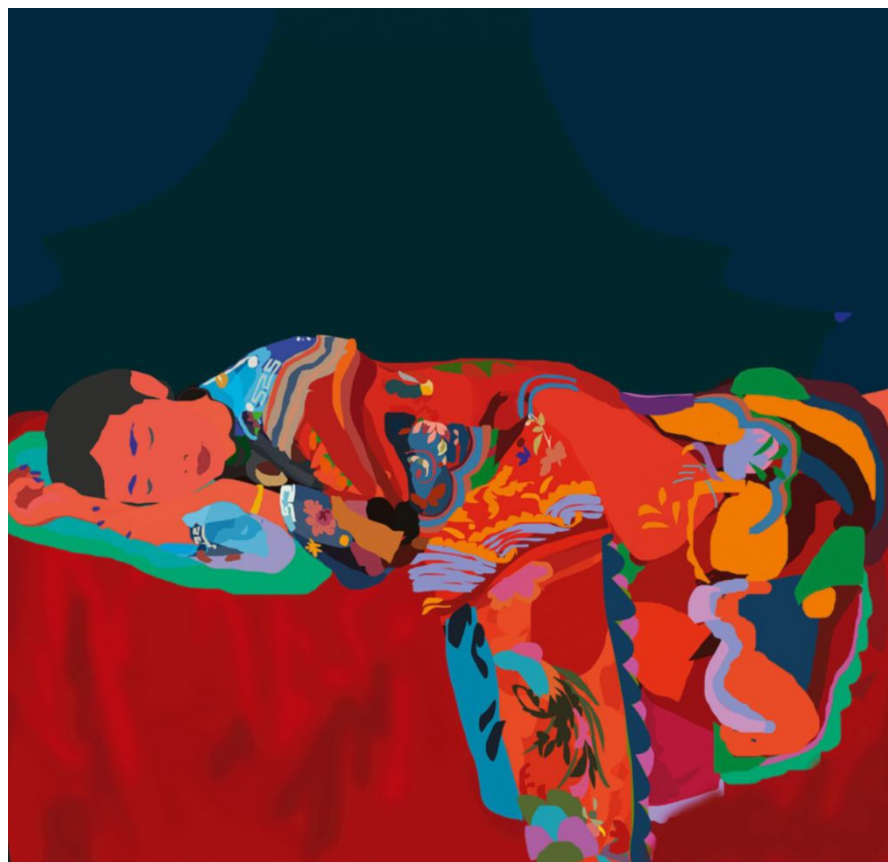
NECESSITY BECOMES FORM

After years painting, I simply couldn't afford it any more. I couldn't afford a proper studio, or storage for my paintings. Photoshop has solved this problem. I can work with the same ideas and have access to every colour there is, without spending any money. It's like being rich.

I'd been using Photoshop since it first came out, and I have done digital retouching for photographers, but I never thought of it as a legitimate form of expression. Up to that point, it was merely to sketch drafts. David Hockney's iPad artwork gave me the confidence to take this tool seriously. It doesn't have the texture or voluptuousness of traditional media, but it has its own expressive resources, and ones I could pursue at that time.

I am from Argentina. In my country it's not so common to see someone 'painting' on





01

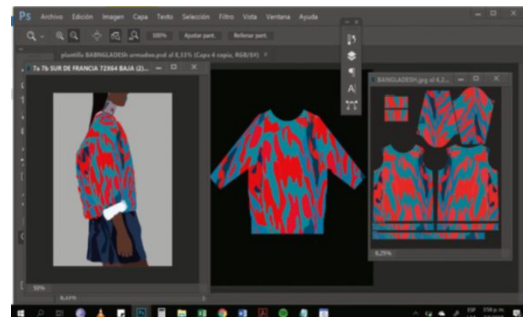
01 The marriage of art and fashion is a happy one.

02 Working on clothing design for

a new collection, using templates to work out how to apply the pattern.

03 Existing

ikebana paintings were tweaked and adapted for the kimono, along with some Art Deco touches.



02



03

their computer. In fact I've never had a graphics tablet, I do everything using just the mouse. I like how that gives room for mistakes to happen, conveying more of a human quality. Graphic designers often regard me as odd!

MATERIALISING CONCEPTS

I started designing kimonos digitally due to my fascination with Japan. Then I began to make dresses, and now I'm preparing a whole collection of sweaters for the winter.

The ultra-comfortable and distinguished nature of the kimono was the most amazing starting point for me, because it adapts easily to all body types, represents no gender in particular, and can be used at home or at a fancy dinner party.

Its structure is also very much like a canvas. It's mainly a large and wide rectangle that folds in half, representing the front and back. Two more rectangles serve as the sleeves. This way I can think of the kimono as a single piece of work, focusing on the main print on the back, and little ornamental motifs for the front and sleeves. The edges and the belt, which are the same colour, are key to defining the ultimate tone and mood of every design.

I started working on small pattern designs that I intended to repeat geometrically along the cloth. But after making drafts for about 10 different motifs, I realised each one was an accomplished painting in itself. I could not

ignore this. It struck me that I had no idea how to develop a traditional rapport pattern; I naturally conceived the painting as a whole image.

COLOUR AND IDENTITY

I distribute colours in a messy way, with a big brush stroke, whose edges I trim with the Eraser tool if necessary. I also enjoy using loose, thick, wavy lines, without much concern for detail.

I ponder on the mood I want every piece to convey. For this collection of kimonos, I decided one had to be mostly yellow, recalling a light spring atmosphere. Red would stand for an imperial style, sophisticated and distinguished, whereas dark blue would suit an elegant, nightly look, not sombre but fancy. I also wanted a vibrant orange, only not too garish. A more chaotic, expressive design also appealed to me, with a high-contrast palette and wild, broken lines. And finally a soft pink hue, reminiscent of femininity and intimacy, like a morning ritual.

After setting these concepts I started working on the imagery for each. For the red and orange ones, I chose some ikebana paintings I had been working on, with touches of Art Deco motifs. I wanted to convey sensitivity and culture, coupled with a chic feel.

For the chaotic one – or 'drug dealer' as a friend of mine likes to call it – I deconstructed one of my original pattern designs into a playful version. Domes of a fantastic Russian city collapse into a distorted landscape with highly



04



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04-05 When designing patterns, think of a kimono as a large rectangular canvas.

06 The pattern designs used on the kimonos.

07-08 Making static, 2D

paintings work on material that moves is a challenge, but it's a challenge Santiago relishes.

He finds the movement of a kimono both fluid and poetic.



06



07

contrasting colours. This apparently eclectic print ends up working as a harmonious whole.

The dark blue kimono has a chrysanthemum flower extending from top to bottom, majestic and sombre. I couldn't help but add sausage dogs on vibrant red and blue doodles, to spice it up with a little absurdity. The soft pink design also has a big floral stamp, striking yet soothing, associated with morning dew and spring.

The yellow-green print is less obvious – you can see floral motifs as well as traditional pottery and other elements of Japanese culture, which portrays more of a daily-life energy; optimistic and also a bit messy.

As well as these designs, I prepared a separate file for the belts and side prints of every kimono.

NEXT STEP

Currently, I am working on an autumn/winter collection, focusing on transferring other paintings I've created onto different pieces of clothing. This is turning out to be far more challenging, since I have to find a way of transforming two-dimensional worlds into something that can adapt to a differently-shaped surface, and is also wearable. To tackle this, I create a template, the measurements of which I add to the computer to adapt the paintings virtually first, trying to stay as true as possible to the original design, without resulting in something no one can wear. ■



08

■ PROJECT DIARY

DESIGNING THE MASTER FISHMONGER STANDARD

How **Freytag Anderson** used fish-based printmaking to create a new identity for The Fishmongers' Company's new system of standards



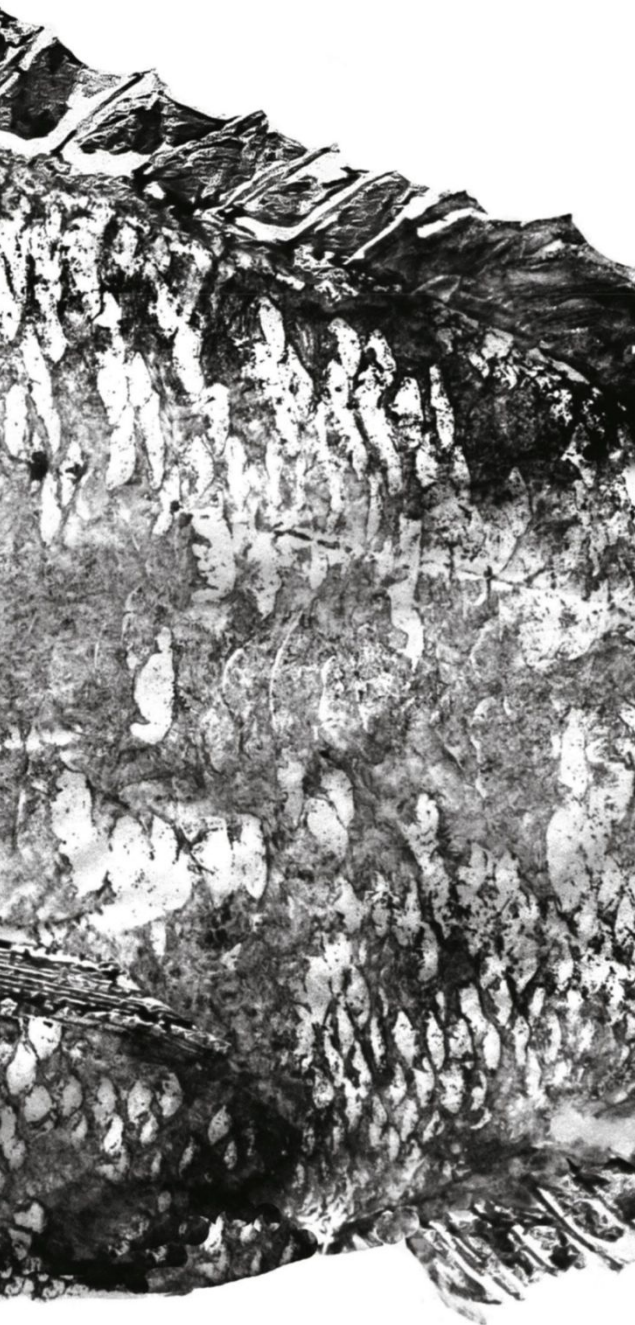
**GRIEG ANDERSON****Creative director, Freytag Anderson**

A co-founder of Freytag Anderson, Greig Anderson is an award-winning creative director based in Glasgow. With over 15 years' experience in the UK and Australia, he has worked across a variety of projects for the likes of Dell, Diageo, Virgin Mobile Australia and The National Galleries of Scotland.

01-02

Communicating to fishmongers about how to apply for the new industry standard being introduced

by the client was a balance between strong, functional text and direct, honest and relevant photography.



01




02

THE BRIEF AND A STRATEGY**Sophie Brown**

The Fishmongers' Company is one of the Twelve Great Livery Companies of the City of London, and is a nationwide guild steeped in history and devoted to upholding the standards of the trade. After finding our work online and identifying with our approach, the company contacted us to help create an identity system for a tiered professional standard that UK fishmongers can attain and display as a selling tool, highlighting their specialised skills and quality of work to their customers. Part of the aim was also to build consumer awareness of the expertise fishmongers have, in addition to the responsibly-sourced seafood that their local fishmonger has to offer them.

What we wanted to create was a robust, legible visual identity system incorporating The Fishmongers' Company crest that would clearly separate each level of certification.

Firstly, we knew that the very physical side of the work needed to be communicated in a way that would resonate with people in the industry. We wanted to connect with fishmongers in a very real way and hopefully increase the pride they have in their work. Secondly, we wanted to communicate a message of traceability and sustainability, and make the standard a mark of excellence – when you see it in your fishmonger's window, you know you're getting quality. 

PROJECT FACTFILE

BRIEF: To help The Fishmongers' Company create a professional standard for the UK's fishmongers that will encourage them to develop their skills and build consumer awareness of what fishmongery has to offer. The identity will be applied to printed guides, application forms, a website, posters and various promotional items.

THE AGENCY: Freytag Anderson, www.freytaganderson.com

THE CLIENT: The Fishmongers' Company, www.fishhall.org.uk

THE PHOTOGRAPHER: Reuben Paris, www.reubenparis.com

PROJECT DURATION: 3 months

LIVE DATE: February 2018

**DANIEL FREYTAG****Creative director, Freytag Anderson**

Freytag Anderson co-founder Daniel Freytag is an award-winning branding specialist and entrepreneur. In his 20 years of business, he's worked with a diverse range of clients, including the British government, TATE, and BBC.

**SOPHIE BROWN****Project director, Freytag Anderson**

With a background in linguistics, Sophie has spent the last 10 years working for prestigious branding studios. She provides project consultancy and coordination, as well as undertaking selected copy commissions for clients in the UK and abroad.

When a brief comes in, we like to read it and then put it down for a few days and allow it to percolate, thinking of solutions indirectly. Taking away the self-imposed pressure to come up with an immediate answer gives us more creative freedom. If you let things simmer, ideas tend to surface over those initial few days.

THE PROCESS**Daniel Freytag**

Our approach was to tell the real 'story of fish' through the working lives of individual fishmongers and fishermen/women, captured in straightforward, characterful photography. This was interlayered with robust graphics and subtle illustration to suggest the honesty of the origins, the quality of the product and the delicacy of the fishmonger's knife.

The core identity is a stacked wordmark – clear and matter of fact. The typeface is Flamina by Feliciano Type Foundry, which is a versatile sans with clean lines, while still feeling distinct, warm and accessible. The type sits alongside a flag – a 'standard'. Each standard is colour coded to denote the tiers of the accreditation system – Master, Advanced, Recognised and Companion. The identity is supported by The Fishmongers' Company's crest.

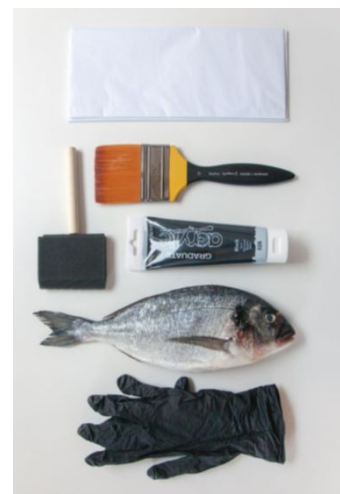
For the photography, we worked with Reuben Paris because of his direct style and natural ability to get people to open up and be themselves. It was crucial to capture people in their everyday working environment, and communicating to the trade and consumers



03

that the Standard represents the industry in an authentic and honest way. That meant getting in amongst the fish markets at the crack of dawn, feeling slightly seasick on a Scottish langoustine vessel, and snapping local fishmongers dealing with the public.

Using photography alone might have felt a little austere, so we looked into working with an illustrator. While researching other visual disciplines we discovered Gytaku, a Japanese method of printmaking that originally used pine-soot ink and rice paper to record catches. The fish themselves were used as printing plates, and the literal translation is 'fish stone rubbing'. After weighing up this technique versus working with an illustrator, we decided Gytaku had



04

PROCESS**FISH-EYE LENS**

Daniel Freytag
talks about an early
morning fishing trip
with photographer
Reuben Paris



We boarded the Loadstar at 6am at the Oban pier. The skipper David Isaac is the husband of an old school friend of mine. David has fished the waters around Oban and the sound of Kerrerra for the past 25 years. I asked him if Reuben and I could join him, capturing him and his mate going about their work, hauling pots for langoustine. The weather was a mix of brooding skies and contrasting sunshine – perfect for picking out the vibrant colours of their all-weather gear and the rugged contours of Scotland's west coast. Reuben was in his element working with the conditions and variations of light. He's brilliant at seizing an opportunity, often hanging precariously off the boat's edge to get the right shot.

03 The ancient trade of fishmongery intersected with the ancient art of Gyotaku, which adds a new dimension to the imagery. First the fish is inked up.

04 All the tools and materials needed for modern-day fish printing.

05 The print paper is applied to the fish, with the wet ink leaving an

impression of the outlines of eyes, gills, scales, fins – everything fishy.

06 Gyotaku translates as 'fish stone rubbing', which is about right. The entire

texture of the creature became part of the MFS identity. Here we have a sole.

07 Variations on a theme. Even in a muted capacity, scale patterns

were used to give the visual communications an added element that connects them to the fishmonger's experience.

08 The colours were inspired by the sea and fishing industry paraphernalia, but the intensity of the hi-viz clothing worn aboard a fishing vessel was muted

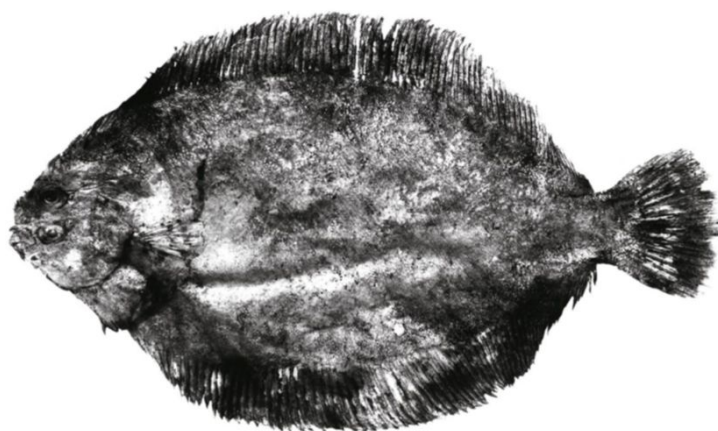
down for a more refined palette.

09 Each grade within the standard was given its own insignia – on a flag, or 'standard'.

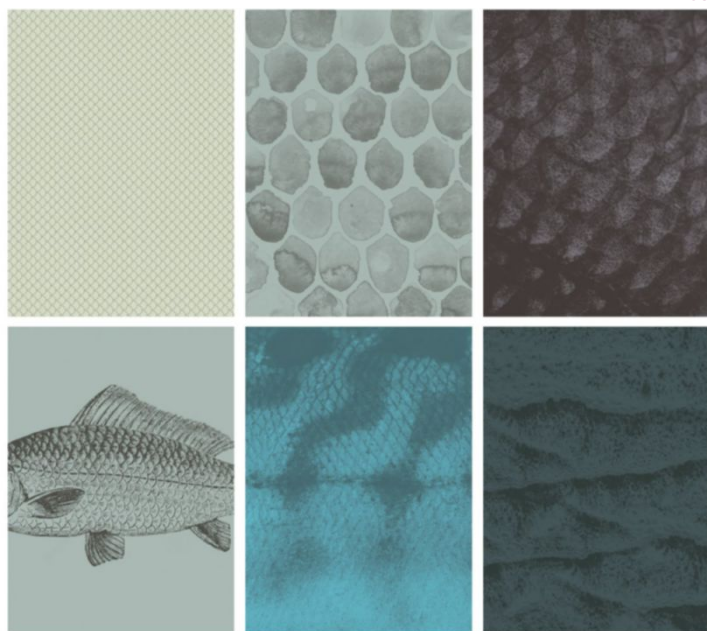
10 All of the elements together: the Gyotaku print with the muted colour scheme.



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11-14 Layouts combine clear text, true-to-life and well-shot photography, and the core commodity – fish.

the right feel for the project. We bought some fish from our local independent fishmonger and after much trial and error, and a very smelly studio, we managed to create a beautiful set of Gytaku prints. It helps the overall identity to communicate the craft and skills of fishmongery in a tactile and realistic way.

THE VERDICT

Greig Anderson

Our process with the client was very smooth indeed and we were given the freedom to explore our ideas fully. Our designs were executed as per the concepts we presented.

Our biggest challenge was also the greatest opportunity. We were required to create a national standard from scratch, with no visual starting point whatsoever. If we were to successfully engage independent fishmongers in the scheme, we would need to create a relevant and authentic identity, one which the industry could trust and identify with. The same criteria are relevant for the public.

The project has been very well received. Applications for the Master Fishmonger Standard have been encouraging since its launch, and the first certification ceremony has taken place in the Fishmongers' Company's 16th-century hall in London. There has even been interest from overseas in the possibility of expanding the scheme internationally. We will continue working with the client to create new designs aimed specifically at consumers, telling the 'story of fish' and communicating why they should support their local certified fishmonger. ■



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NEXT MONTH

CHANGING THE FACE OF TYPE!

INSIDER ADVICE

Freelancing: what to do when it goes wrong. We speak to pros and grads about what it takes to survive.

INDUSTRY ISSUES

The ever-changing face of type – why the current trend of organic, custom type is a good thing for your design.

Plus: The protean creativity of John Key, the outrageous output of Sutherl&, and loads more...

ON SALE 21 AUGUST



Rian Hughes is a graphic designer, illustrator, comic artist, writer and typographer. His *Logo-a-Gogo* has just been published by Korero Press, and collects all his logo designs for the comic-book world and beyond.

PHOTO: John R Ward

A HERO-BRANDING ORIGIN STORY

So you've just been granted strange powers by a freak lab accident, cosmic ray bombardment, or you find you're the CEO of a tech firm with a limitless slush fund. Here's your chance to set the world to rights – or crush it beneath your boot.

But first, you need to brand yourself. If you were a superhero, wearing a brightly-coloured suit with a logo on the front might not be the best way to sneak around unnoticed, but as Bruce Wayne reflects in a retelling of Batman's origin in *Detective Comics* #33 back in 1939, "Criminals are a superstitious cowardly lot. So my disguise must be able to strike terror into their hearts. I must be a creature of the night, black, terrible... a bat!"

If Wayne Manor was in Surrey, it might have been a pigeon rather than a bat that flew in through the open window at that precise moment. But Pigeon-Man wouldn't have the same chilling effect on wrongdoers. It's important to get your superhero branding right – an iconic design can help bring villains to justice.

Comic mastheads have to work on several levels. They have to perform a sales function, fighting for attention across a crowded comic shop. But first and foremost, they have to sum up the character (or team) in a neat, visual shorthand – they have to stand in for the character themselves.

Since I started working in comics, first as an artist for the legendary British title *2000 AD* and then for many American companies like DC Comics, Marvel and Valiant, I have been asked many times to dig into the essence of what makes a character tick, and somehow articulate that visually in a logo. What is their essence? Dark and mysterious? Flippant and wise-cracking? Machiavellian and



Above: A logo from a 1960s Batman comic – when fonts were loud and proud

sadistic? Strong-jawed and heroic? Unlike many corporate brands, which tend towards the simple and generic, a comic-book logo can be much more expressive. If it works on a T-shirt or a lunchbox, it may just work on a superhero costume or graphic novel.

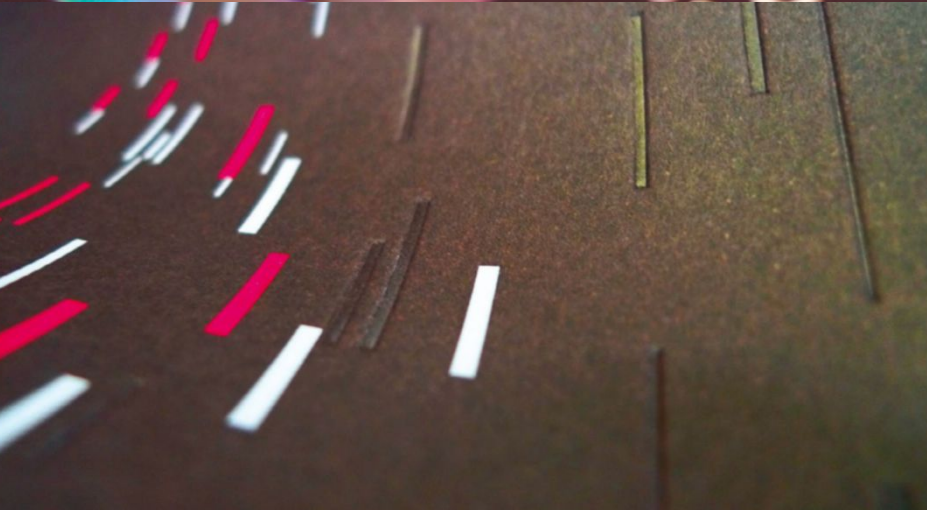
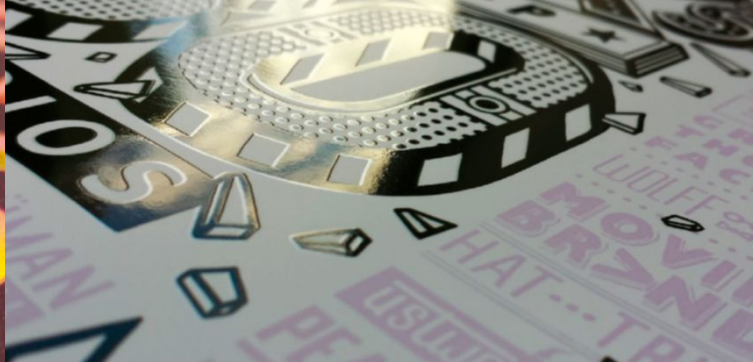
My first collision with comics was the British title *Countdown*, which introduced me to the Letraset faces of the day – Microgramma, Compacta and *Countdown* (perhaps the comic was named after the typeface). This love for more outré headline styles has inspired many of the fonts I have released over the last 20 years through my Device Fonts foundry. Some of these began life as a logo commission: *Shard*, for example, was originally part of my Teenage Mutant Ninja Turtles logo design, while *Panther Black* derives from my Black Panther logo for Marvel.

Each, like the original applications for which they were designed, attempts to

evoke a mood, suggest character, impart a story. Granted, because some of these have a very particular flavour, they tend to be used in very particular contexts. For a workhorse font – lengthy text in a book or magazine, for example – a certain lack of character can be exactly what you're after, especially if you want the text to work at small sizes and not draw too much attention to itself.

Headline fonts, on the other hand, can dress up like they have a life-or-death mission to fulfil. They are the costumed characters of the type world, unashamedly strutting their individuality. Whether they are the heroes of the piece, or the supervillain analogue of Comic Sans, is down to you, the designer.

So put down the Helvetica, the type equivalent of Bruce Wayne's civilian bespoke suit – classic but unremarkable – and try some of those more unusual fonts on for size. ■



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